



JULIUS NELSON

A R T Y P I N G

Third Edition

by

Julius Nelson
Specialist in Typewriting Education

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Julius Nelson

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P R E F A C E

From relative obscurity two decades ago, typewriter art has emerged as a new type of graphic art, with countless thousands of adherents in this country alone. This tremendous increase in popularity may be due to the following:

1. The increase in popularity of typewriting in all curricula
2. The emphasis upon the "worthy use of leisure" as a cardinal principle of education
3. The trend toward hobbies as a means of relaxation
4. The desire to create
5. The emphasis upon personal-use typewriting
6. The practical applications of machine-made art

In summarizing letters from thousands of typewriting teachers, I have been able to formulate the following values of typewriter art:

1. Helps to teach more expert manipulation of machine parts
2. Helps to create a desire to turn out neater work
3. Relieves the monotony of drill work
4. Provides an ideal opportunity for "rainy day" and pre-holiday work in typewriting classes

—Julius Nelson

BORDER DESIGNS

Uses. Border designs, comprising one of the simplest yet one of the most fascinating divisions of artistic typewriting, have a variety of uses. Among the most frequent and appropriate ones are the following:

1. Cover pages for manuscripts, essays, themes, booklets
2. Practically all types of greeting cards
3. Personal and business stationery
4. Programs
5. Menus
6. Stamp album pages
7. Bulletin board notices
8. Landscapes
9. Portraits
10. Silhouettes

Construction. While mainly the capital "X" and small "x" were used in the construction of the border designs shown on the following pages, almost any symmetrical letter or character found on the typewriter keyboard may be used, either singly or in combination. Sometimes a very pleasing and unusual effect may be obtained by striking over one or more letters or characters over certain parts of the original border design.

Usually the most simple border designs are the most effective. Sometimes, however, in order to focus attention on something contained within the border design, it is necessary to make it a little more elaborate. Some of the typewriter

characters which may be used effectively for borders are: e, l, m, o, s, v, w, z, A, E, H, I, M, N, O, S, T, V, W, and \$.

Incidentally, *any of the border designs shown on this page and the following pages may be adapted to an 8½ x 11 sheet of paper* by merely elongating the horizontal part of the design by typing in more letters or characters.

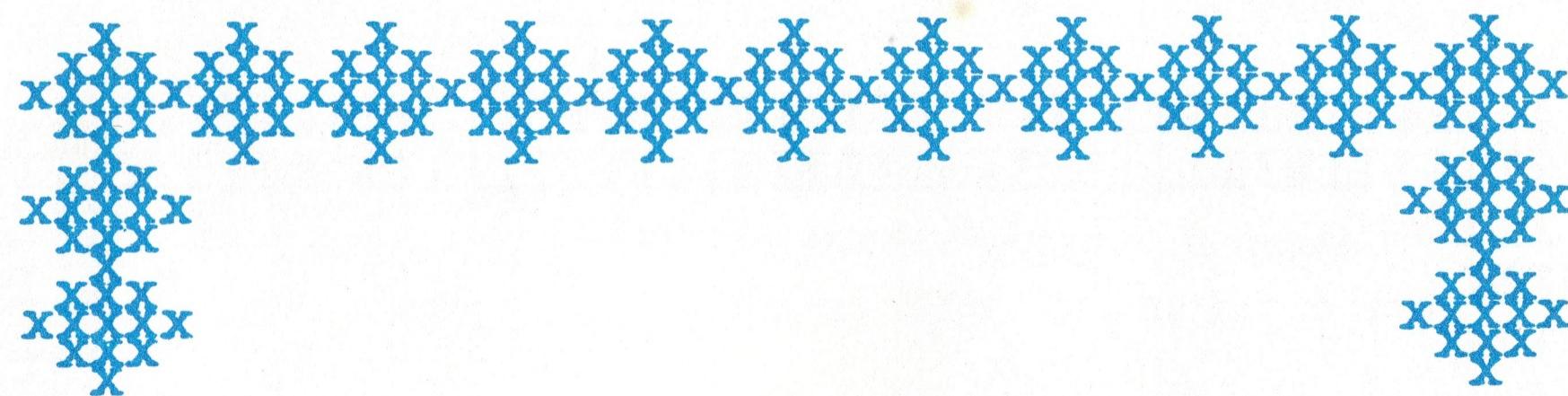
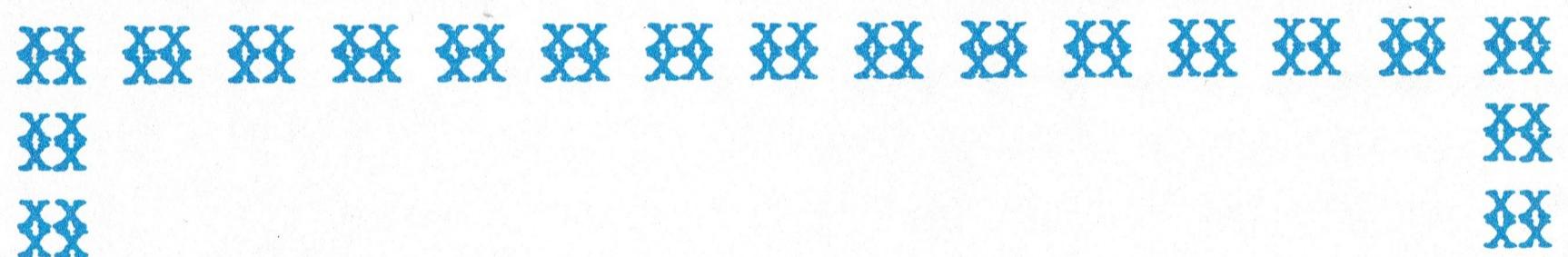
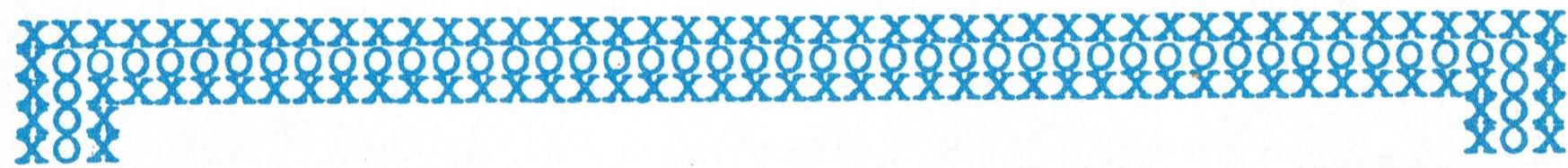
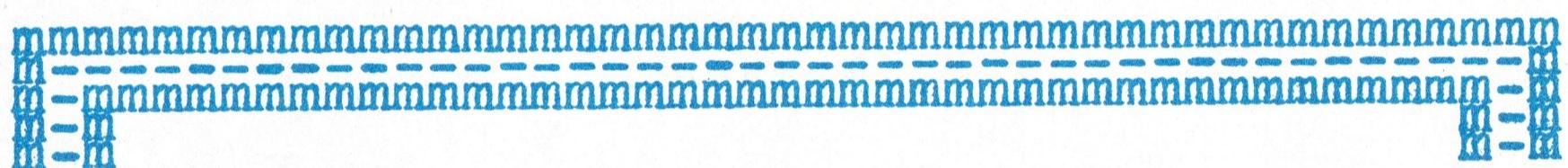
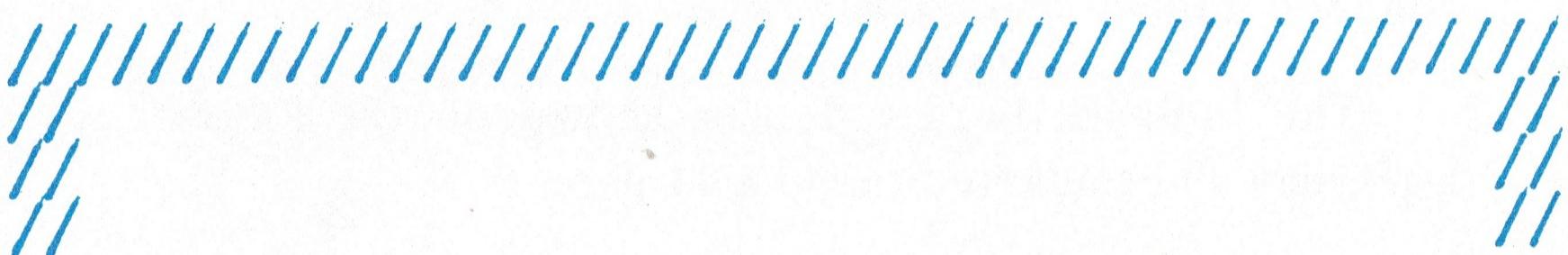
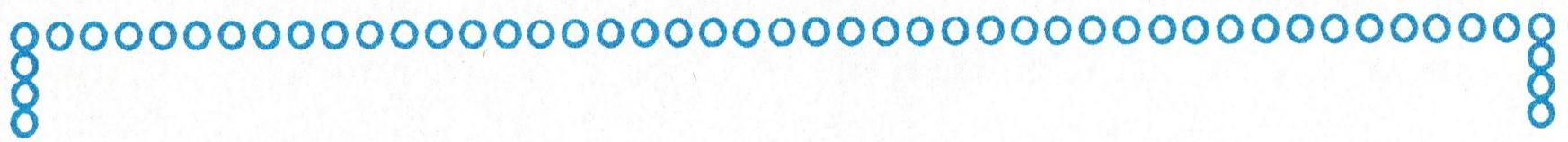
The full-page border designs shown on the following pages may all be adapted to 8½ x 11 paper.

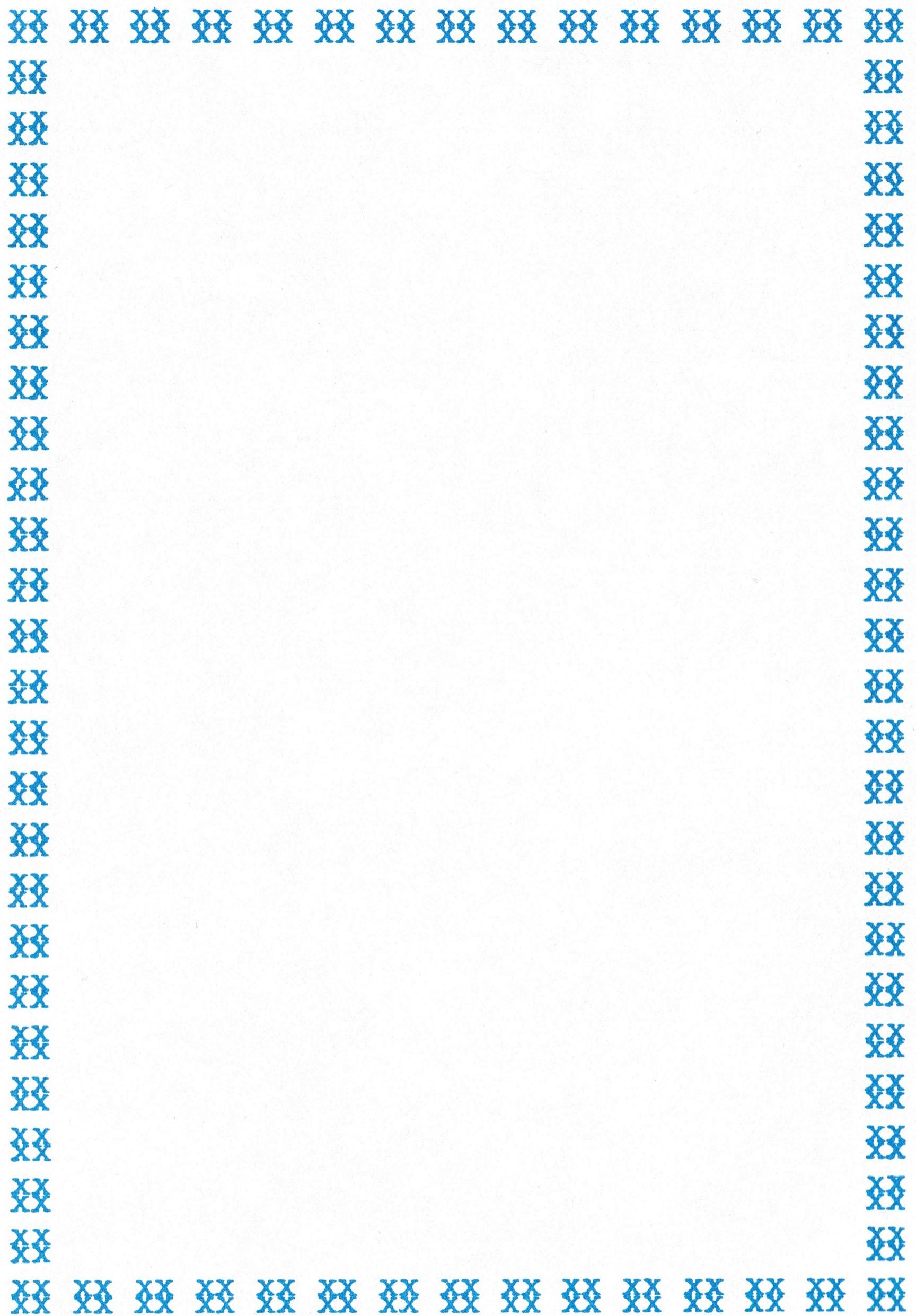
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COVER DESIGNS

Uses. The basic difference between a full-page border design and a cover design in the fact that the cover design is usually more elaborate. For this reason, art-typed cover designs should be used in instances where the number of copies to be used is sufficiently large enough to warrant the extra work. Here are some suggested uses; it would make little or no difference if duplication is by mimeograph, offset, or photoengraving:

1. Yearbooks
2. Magazines
3. Newspapers
4. Programs of four or more pages, the first page of which is used for the cover only
5. Menus (with the same restriction as for programs)
6. Student handbooks or teacher handbooks
7. Pamphlets of various kinds

Construction. The same principles described previously for constructing border designs would apply here. If the cover is to be mimeographed, the type should be cleaned and, if desired, the stencil should be cleaned and preserved for possible future use.

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XXX X X XXXX X XXXX XXX X XXXX
T P I L E T T L
XXX XXXX XXXX XXXX

A decorative letter 'T' is formed by blue beads. The vertical stroke consists of four vertical columns of three beads each. The horizontal stroke is composed of two columns of three beads each, positioned at the top and bottom of the vertical columns respectively.

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XXXXXX	XXXXXX	XXX	XX
XXXXXX	XXXXXX	XXXX	XX
XX	XX	XX	XX
XX	XX	XX	XX
XX	XX	XX	XXXXXX
XX	XX	XX	XXXXXX
XXXXXX	XXXXXX	XX	XX
XXXXXX	XXXXXX	XX	XX

The image shows a blue diamond pattern on a white background. It consists of two distinct clusters of diamonds. The left cluster is more vertical, resembling a stylized 'X'. The right cluster is more horizontal, also resembling a stylized 'X'. The diamonds are arranged in a grid-like pattern within these shapes.

PHIL

C O P P E R

by

George Grover

ORNAMENTS

Uses. These comprise a highly interesting yet frequently unused phase of typewriter art. Oftentimes, by placing four identical ornaments (one in each of the corners) of a cover page, for example, it is not necessary to type a border around the sheet, thereby effecting some saving in time. One of the cover designs shown was constructed in this manner. Sometimes a small ornament placed around, or on two or four sides of, an important word or phrase will call the reader's attention to it; ornaments are, therefore, also a means of emphasis in addition to their decorative value. They may be used to decorate the following:

1. Cover pages
2. Greeting cards
3. Personal and business stationery
4. Programs
5. Menus
6. Bulletin board notices (to attract attention)
7. Slogans, prayers, sayings, etc., that are to be framed
8. Bridge tally cards
9. In place of, or in conjunction with, border designs

Construction. The capital or small letter "x," because of symmetry, can be ideally used for constructing ornaments; other symmetrical letters and characters, such as o, s, v, *, and \$, can also be used. Ornaments may be made with as little as one stroke or by combining many hundreds of strokes. Many and unusual types of ornaments may be constructed via the typewriter but are practically impossible of construction with pen and ink because of the exactness of

the horizontal and vertical spacing possible on the typewriter; also because the individual strokes from which the ornament is constructed are absolutely identical. (The best free-hand artist may vary individual strokes if he draws enough.) As far as graphic arts are concerned, the typewriter is closest to being mathematically precise.

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III III
IIII II
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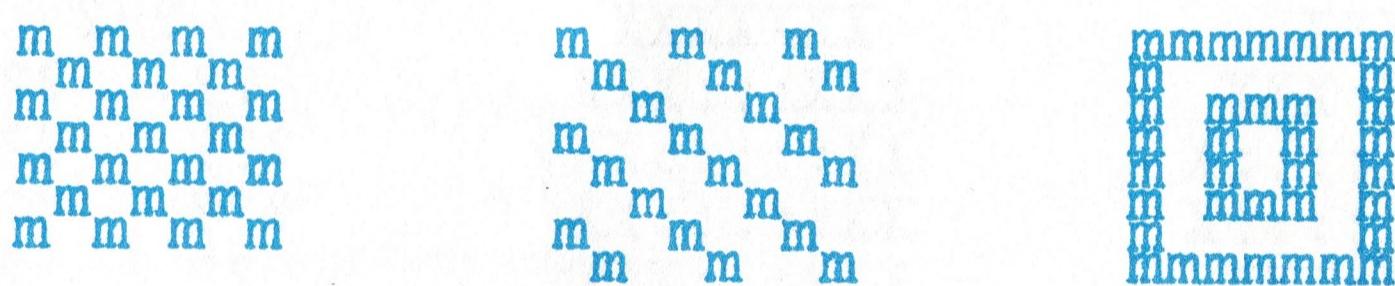
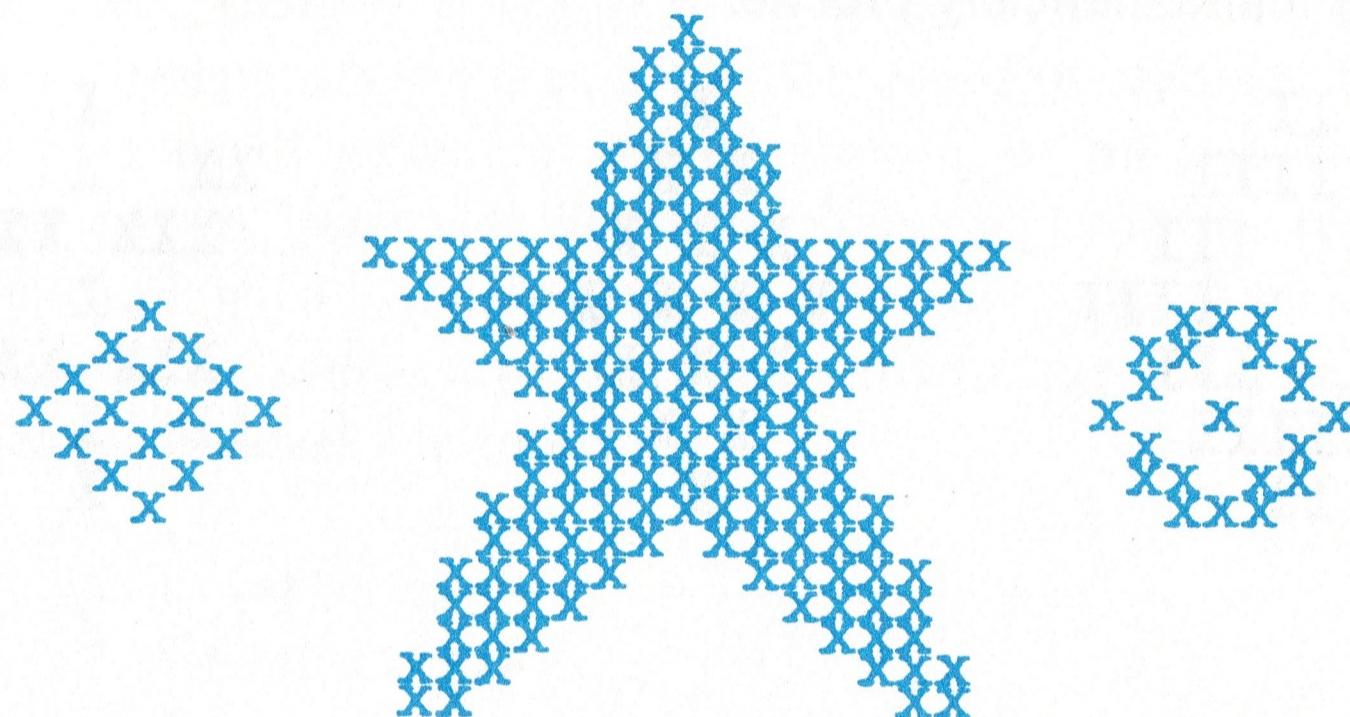
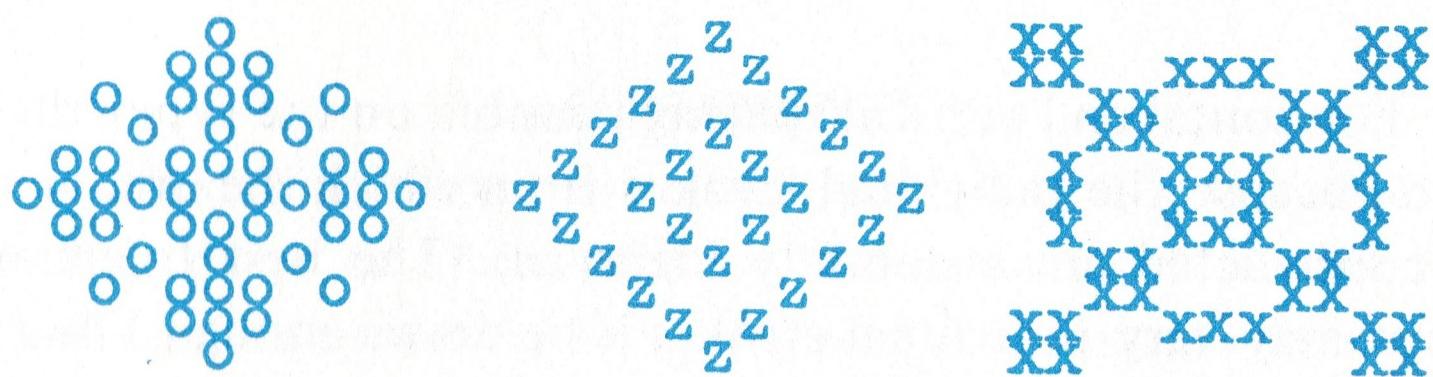
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Annual
Independence Day Program
Community Hall
10:00 a.m.

ALPHABETS

Uses. One of the most interesting and practical uses of typewriter art is that of lettering. Since there are so many uses for lettering, only the most important of these will be listed. Art-typed lettering has been used as follows:

1. Advertising
2. Circulars
3. Cover pages
4. Envelopes
5. Greeting cards
6. Letterheads
7. Needlework
8. Notices
9. Posters
10. Programs
11. Publications.

In addition to illustrating most of these uses in this section (and, while doing so, using a variety of styles), a few brief suggestions for each use are indicated below and on the following two pages.

Advertising. Wide field, offering many possibilities. Will attract attention to much greater extent than ordinary print. Used by mail order firms and advertising agencies.

Circulars. Mimeographed, lithographed, photo-copied, or printed. Used by retailers as an advertising medium.

Cover Pages. Adds to salability of books by making their covers attractive. Used by authors and publishers.

Envelopes. Prepared in this manner, they are more likely to attract attention. Used by business firms and individuals.

Greeting Cards. Enhance all type of greeting cards – even where the illustration is not art-typed. Used by greeting card manufacturers and by those making up their own.

Letterheads. Unlimited originality possible in both business and personal letterheads. Offset and photoengraving may be used to change size where convenient and necessary. Used by business firms, professional men and women, and others.

Needlework. Letters are first worked out on typewriter and then used as pattern or guide. May be used for the sampler (cross-stitch) type or otherwise. Used by housewives, homeworkers, and hobbyists.

Notices. Used chiefly to attract attention. Used by schools, churches, social organizations, and some business firms.

Posters. May be typed on paper and then pasted on cardborad. If many are to be done, they may be printed from plates. Used by athletic organizations, schools, churches, and business firms.

Programs. Makes a mimeographed program look extremely attractive. Used by schools, social clubs, dramatic societies, and churches.

Publications. This would include newspapers, magazines, and booklets. May be used for the name of the publication, headlines, or subheadings. Used by schools, churches, and many business firms (for their house organs).

Construction. While the variety of alphabets shown in this book are, for the most part, constructed with the use of either the capital "X" or the "x," this by no means exhausts the possibilities.

This type of lettering has a number of distinct advantages over that executed by hand — whether by pen and ink or by paint and brush. Because of the precision of the typewriter mechanism, greater accuracy, neatness, and symmetry are possible. For example, if letters are to be one-half inch wide and one inch high, all the typewriter artist has to do is to make all letters five characters wide (six if elite type is used) and six spaces vertically. Also, because the typewriter ribbon is far less likely to smear than ink or paint, greater neatness is bound to be the result. Furthermore, because the sizes of the strokes which make up the letters do not vary, neater and more symmetrical lettering results.

XXX	XXXX	XXXXX	XXXX	XXXXX
X X	X X	X	X X	X
XXXXX	XXXX	X	X X	XXX
X X	X X	X	X X	X
X X	XXXX	XXXXX	XXXX	XXXXX

XXXXX	XXXXX	X X	XXX	X
X	X	X X	X	X
XXX	X XXX	XXXXX	X	X
X	X X	X X	X	X
X	XXXXX	X X	XXX	XXXXX

X X	X	X X	X X	XXXXX
X X	X	XX XX	XX X	X X
XXX	X	X X X	X X X	X X
X X	X	X X	X XX	X X
X X	XXXXX	X X	X X	XXXXX

XXXXX	XXXXX	XXXXX	XXXXX	XXXXX
X X	X X	X X	X	X
XXXXX	X X	XXXXX	XXXXX	X
X	X X X	X X	X	X
X	XXXXX	X X	XXXXX	X
	X			

X X	X X	X X	X X	X X
X X	X X	X X	X X	X X
X X	X X	X X X	X X	X
X X	XX	X X X	X X	X
XXXXX	X	X X	X X	X

XXXXX	XXXXX	XXXXX	XXXXX	XXXXX
X X	X X	X	XX XX	XXX
X X X	X	X	X X	X
X X	X X	X	XX XX	XXX
XXXXX	XXXXX	XXXXX	XXXXX	XXXXX

X X	XXX	XXXXX	XXXXX	X X
X X	X	X	X X	X X
XXXXX	X	XXXXX	X XXXX	X
X X	X	X	X X	X
X X	XXX	XXXXX	X	X

X	XXX XX	XX XX
XXX	XXX XXX	XXX XXX
X XXX	XXX XX	XXX
XXX XXX	XXX XXX	XXX XXX
XXXXX XXX	XXX XXX	XXX XXX
XXXXXXX XXX	XXX XX	XX XX

XXX XX	XXX XXX	XXX XXX
XXX XXX	XXX X	XXX X
XXX XXX	XXX X	XXX X
XXX XXX	XXX X	XXX X
XXX XXX	XXX X	XXX
XXX XX	XXX XXX	XXX

XX XX	XXX XXX	XXX
XXX XXX	XXX XXX	XXX
XXX	XXXXXXX	XXX
XXX XXX	XXX XXX	XXX
XXX XX	XXX XXX	XXX
XX XX	XXX XXX	XXX

XXX	XXX XX	XXX
XXX	XXX X	XXX
XXX	XXX	XXX
XXX	XXX X	XXX
XXX XXX	XXX XX	XXX XX
XX XX	XXX XXX	XXX XXX

X XXXXX X	XXX XXX	XX XX
XX XXX XX	XXXX XX	XXX XXX
XXX X XXX	XXXX X	XXX XXX
XXX XXX	X XXXX	XXX XXX
XXX XXX	XX XXXX	XXX XXX
XXX XXX	XXX XXX	XX XX

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XXX XXX	XXX XXX	XXX XXX
XXX XX	XXX XXX	XXX XX
XXX	XXX XXX	XXX X
XXX	XXX XXX X	XXX XX
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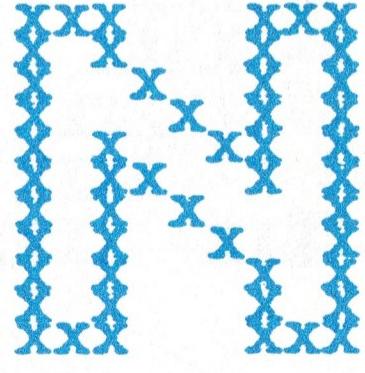
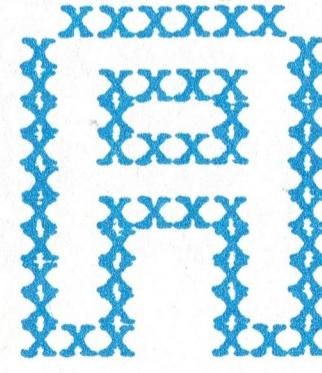
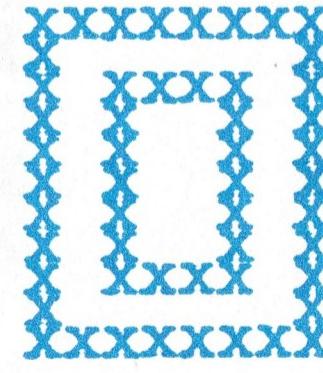
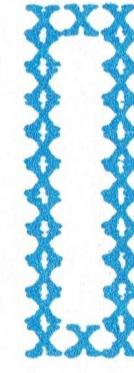
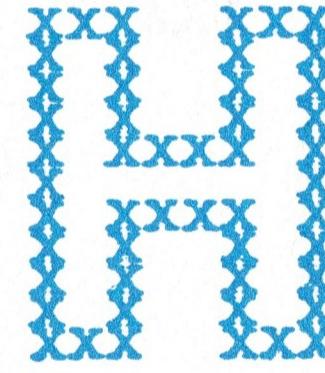
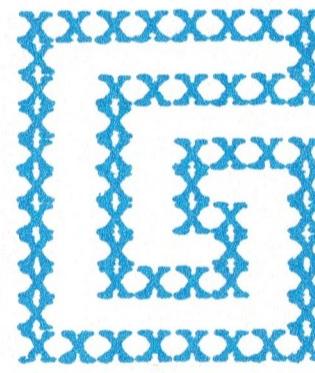
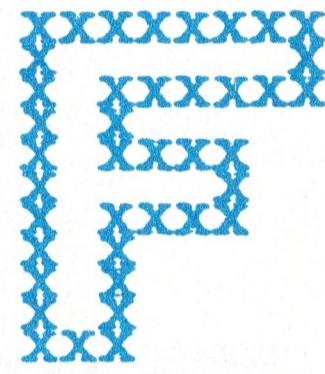
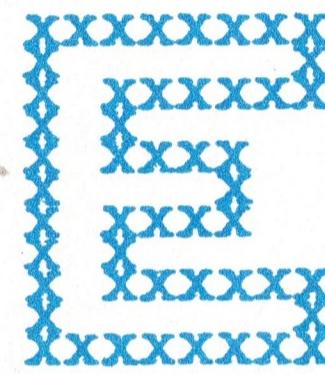
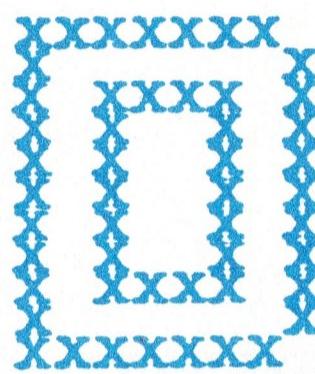
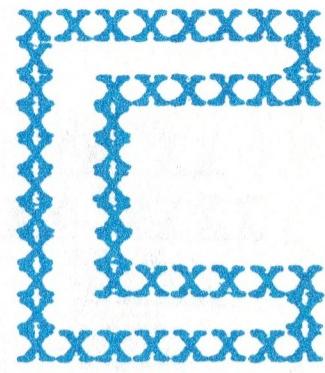
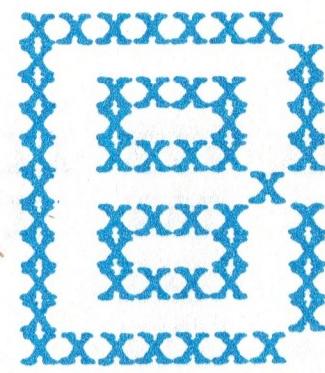
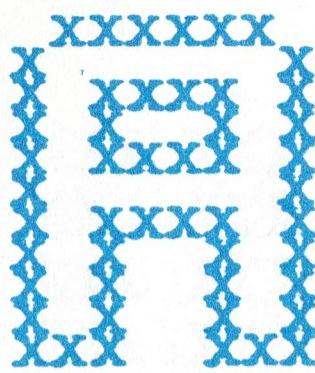
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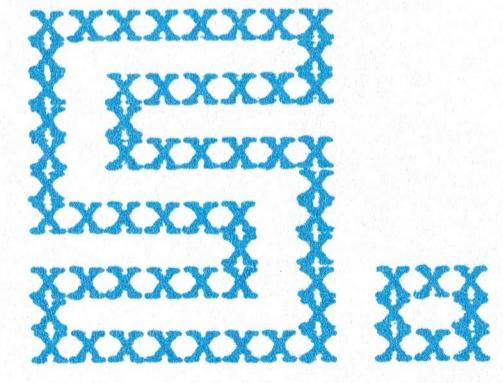
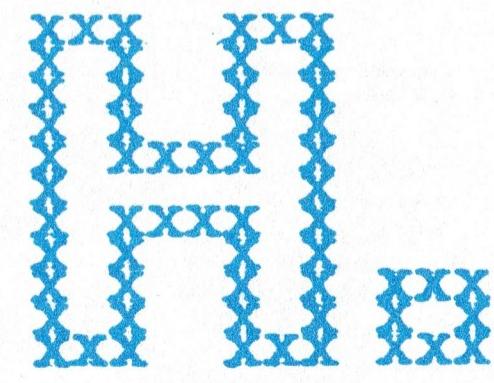
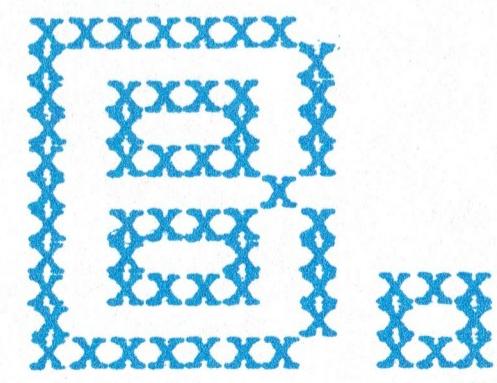
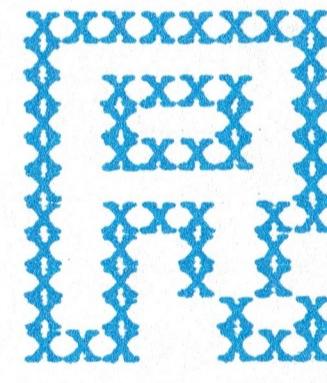
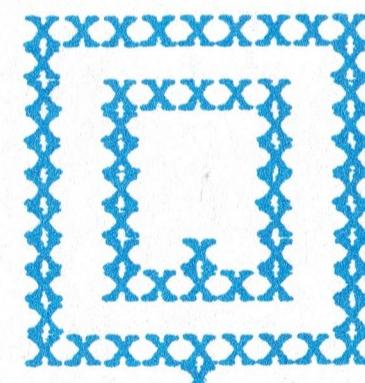
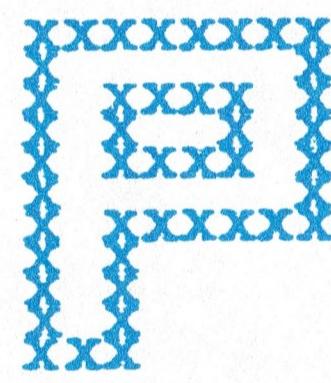
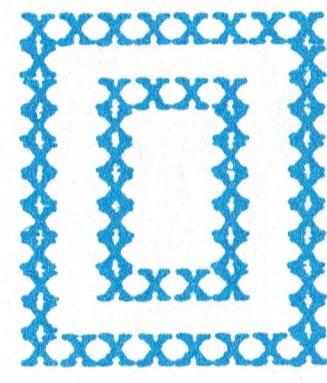
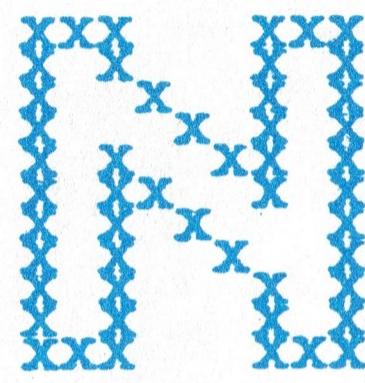
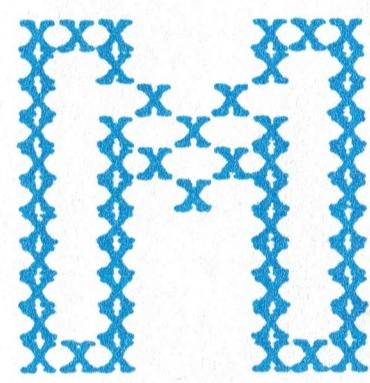
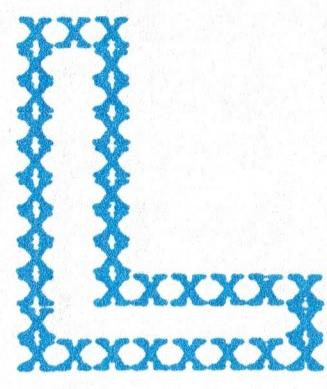
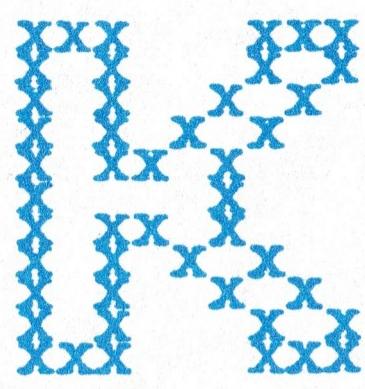
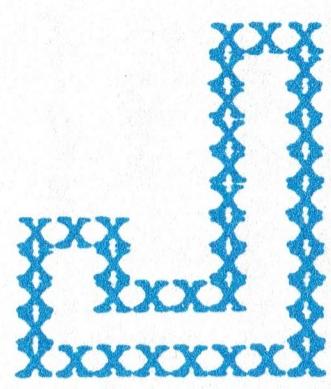
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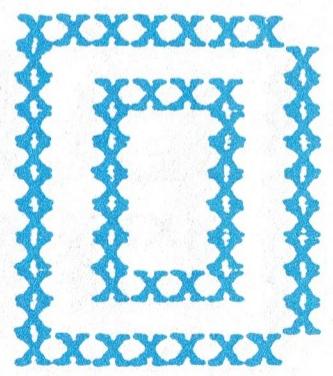
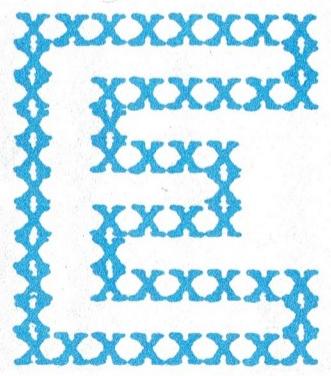
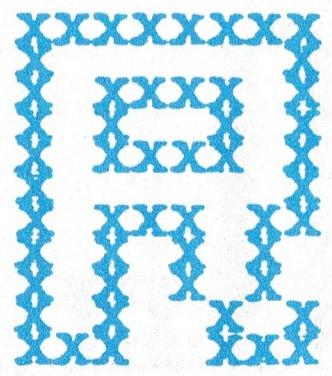
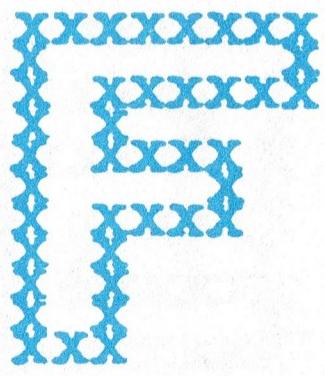
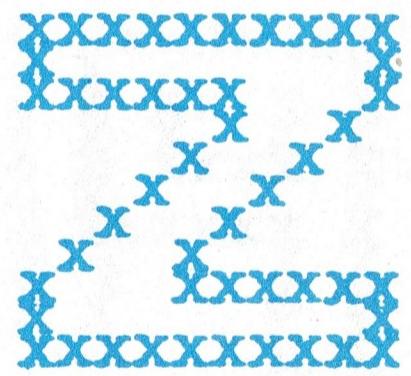
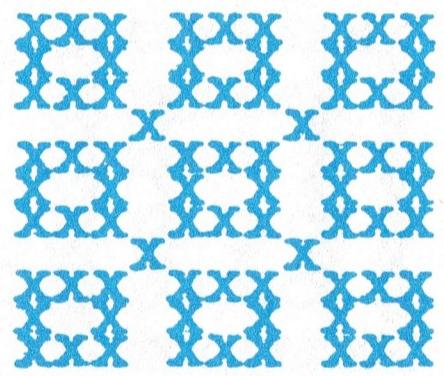
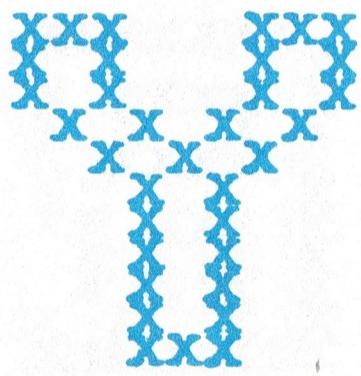
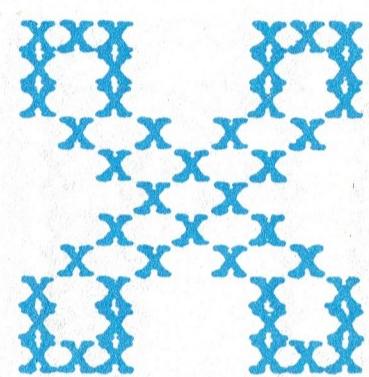
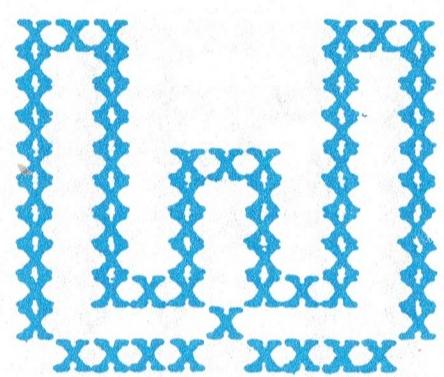
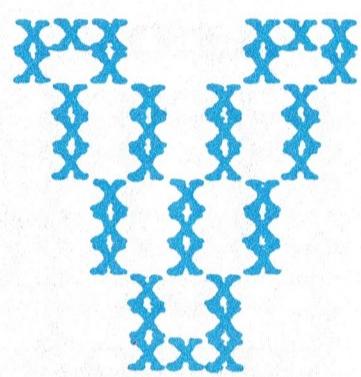
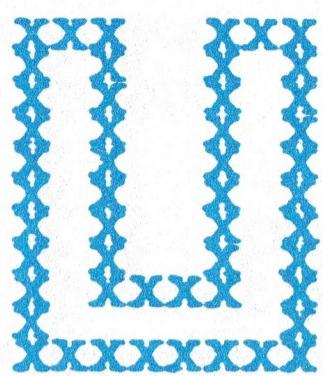
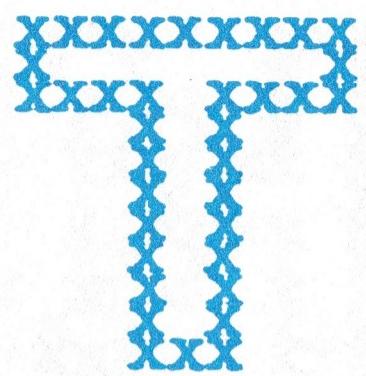
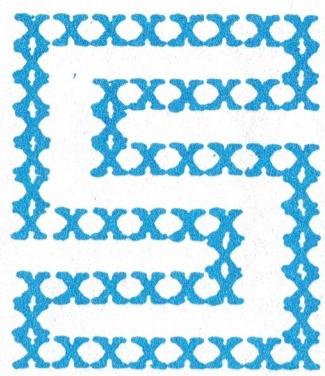
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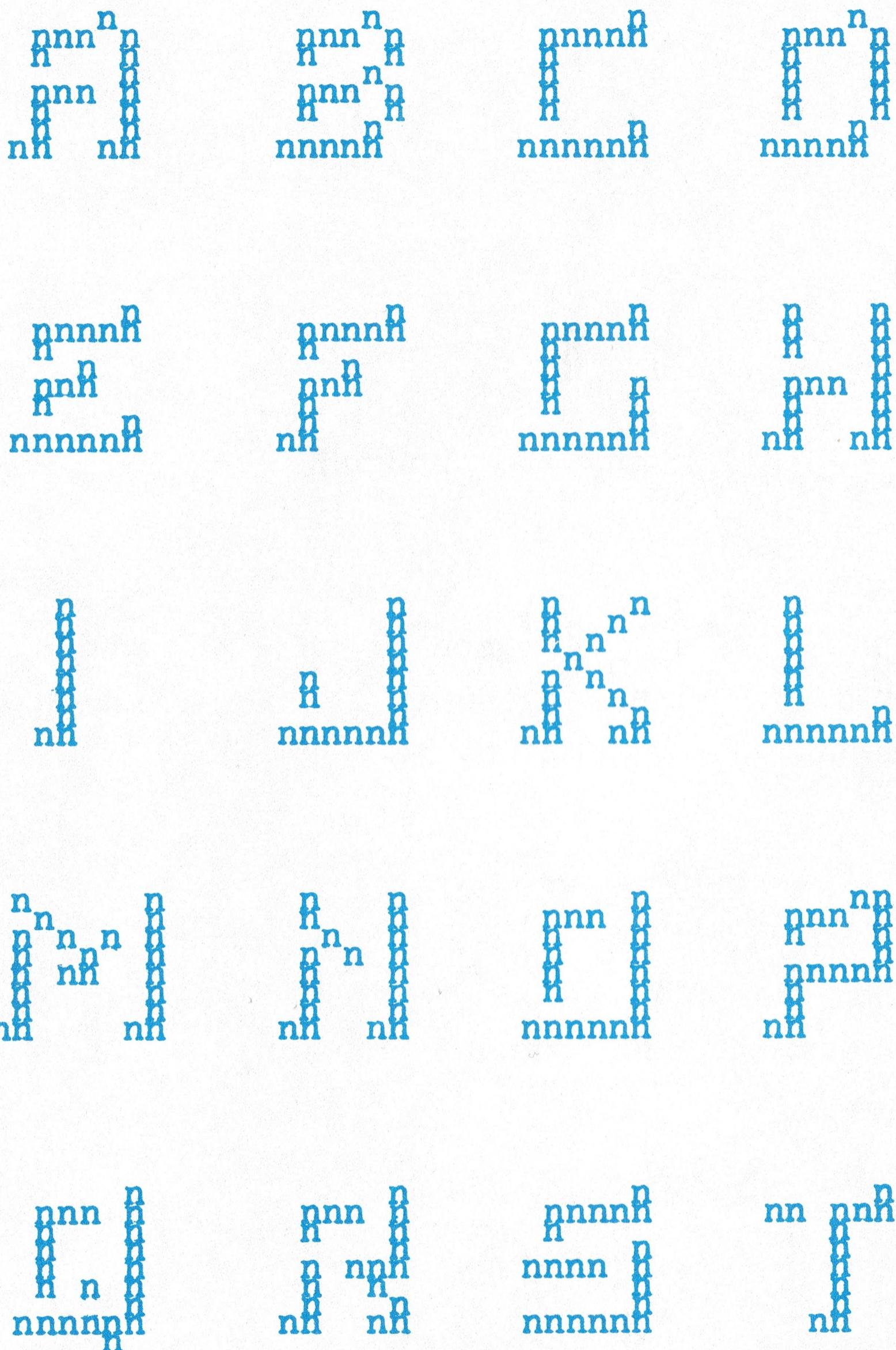
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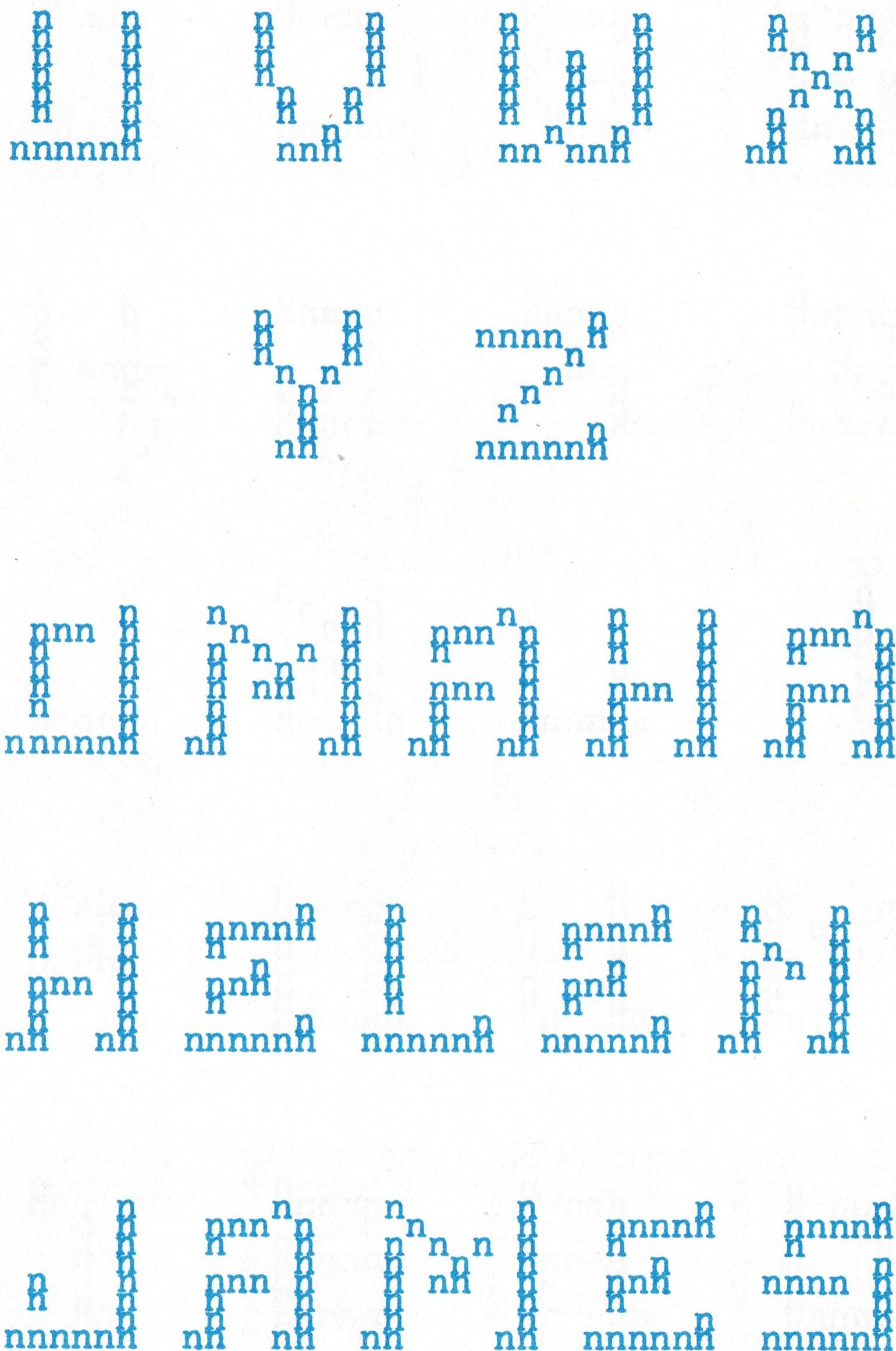
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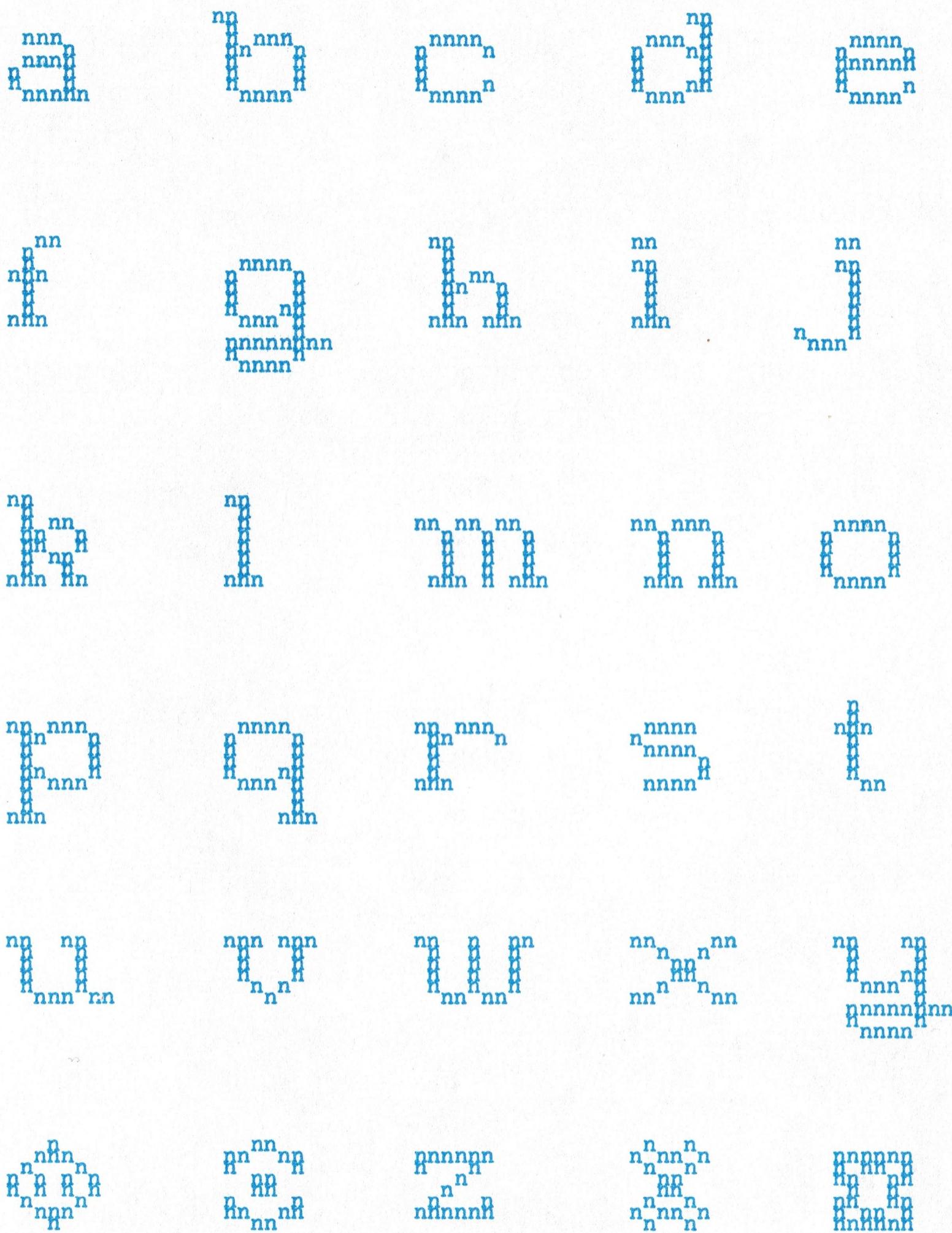


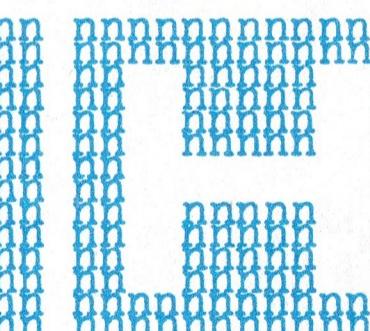
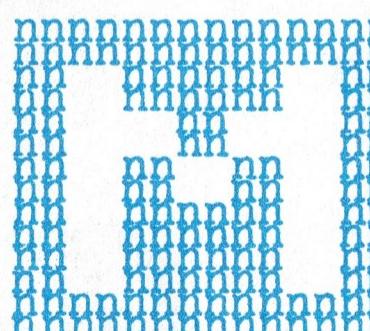
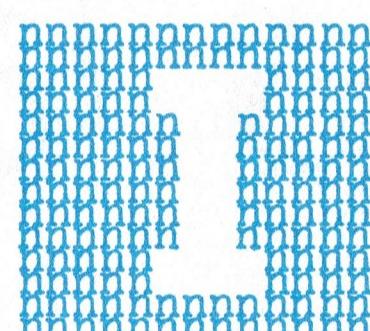
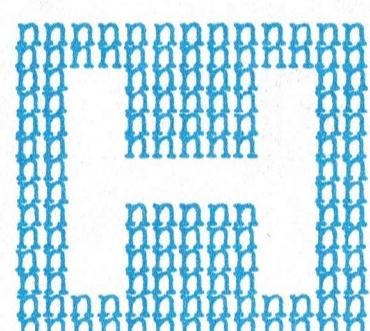
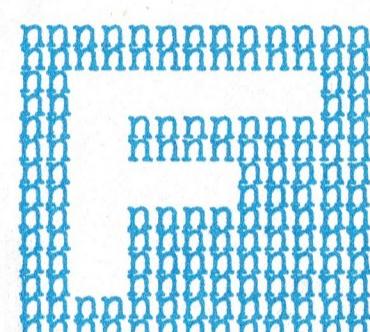
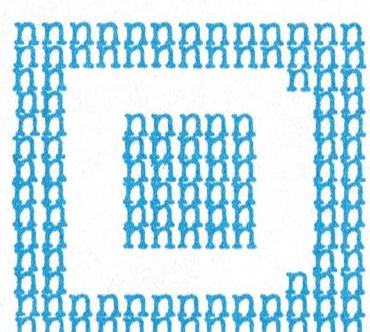
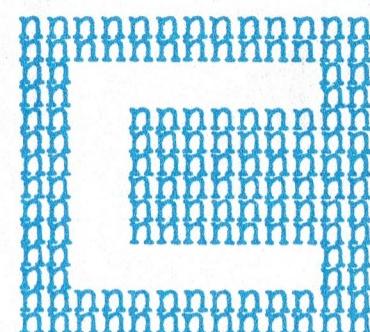
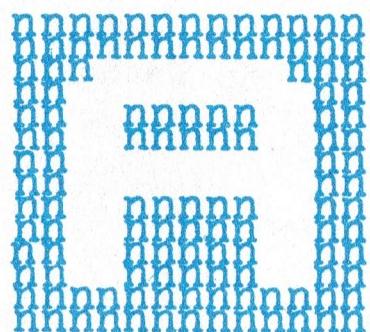


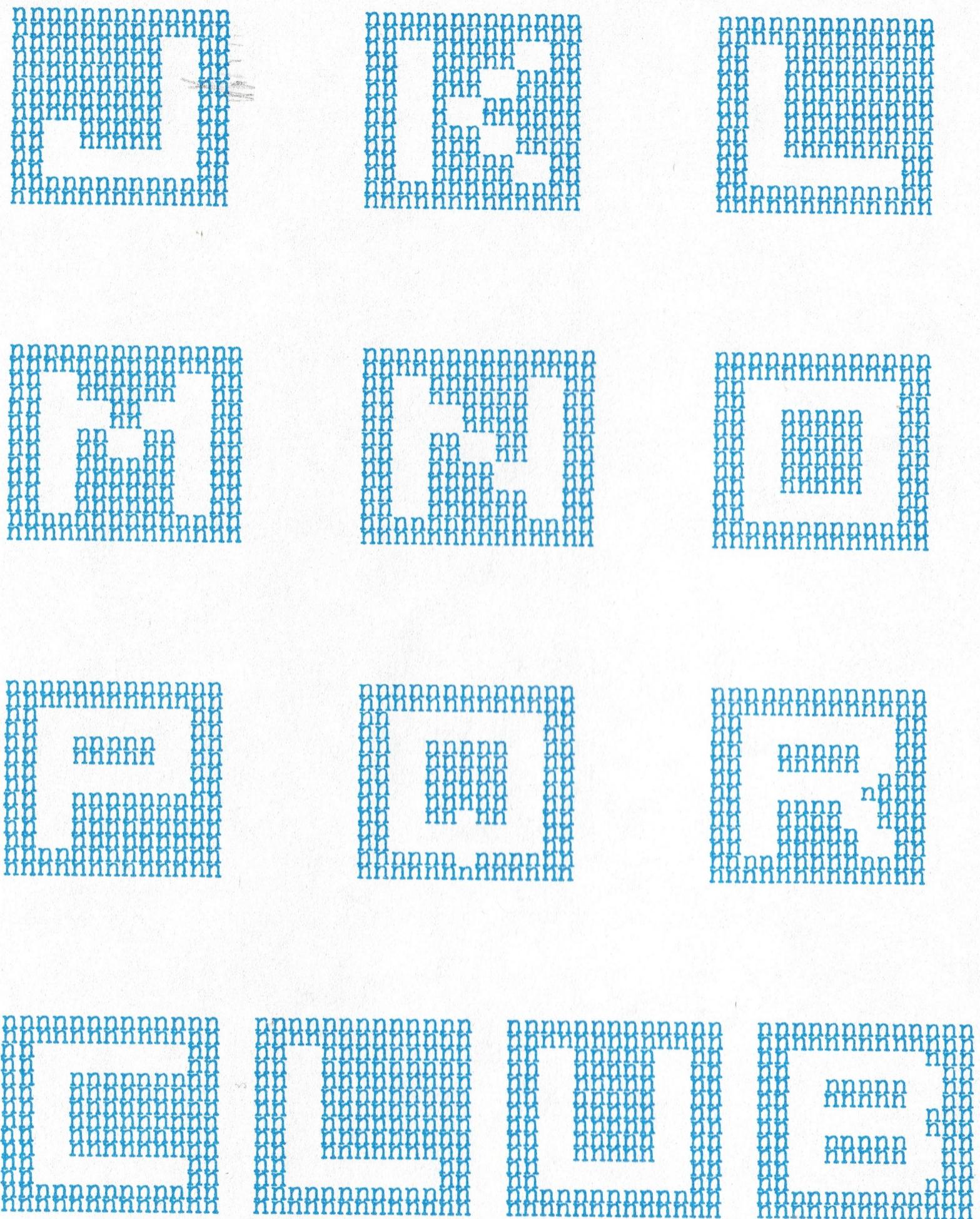












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W E T

a b c d e f

g h i j k l

m n o p q r

s t z v w x

y z

5 c h o n l

MONOGRAMS

Uses. A typewritten monogram is merely an extended use of one or more typewritten letters. Monograms may be used to personalize stationery — both letterheads and envelopes — and as a pattern to follow when cross-stitching such articles of apparel as blouses, shirts, sweaters, handkerchiefs, and linens in general.

Construction. As far as stationery is concerned, the monogram may be worked out on the typewriter and then an engraving made for use on the letterhead and/or envelope. If desired, no engraving need be made; the monogram may be printed via offset.

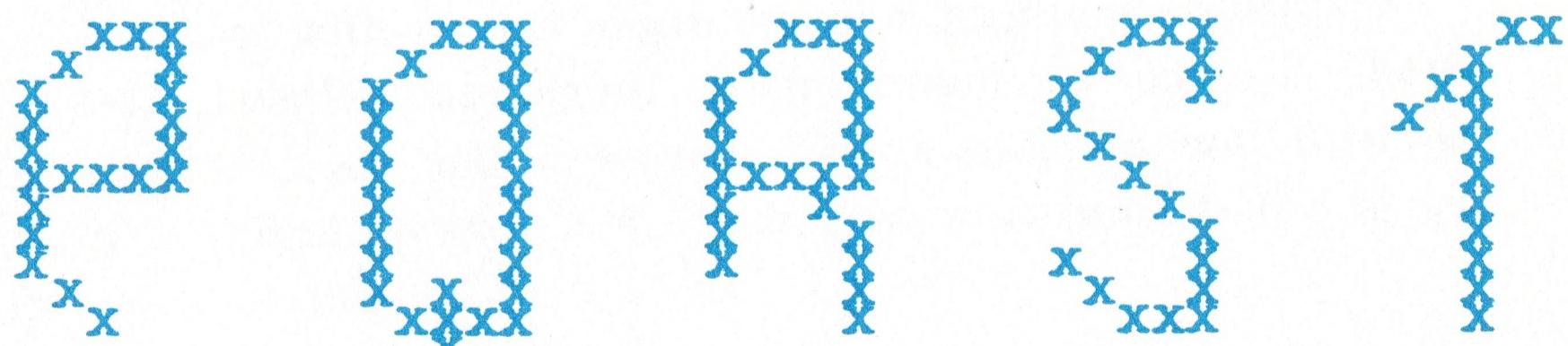
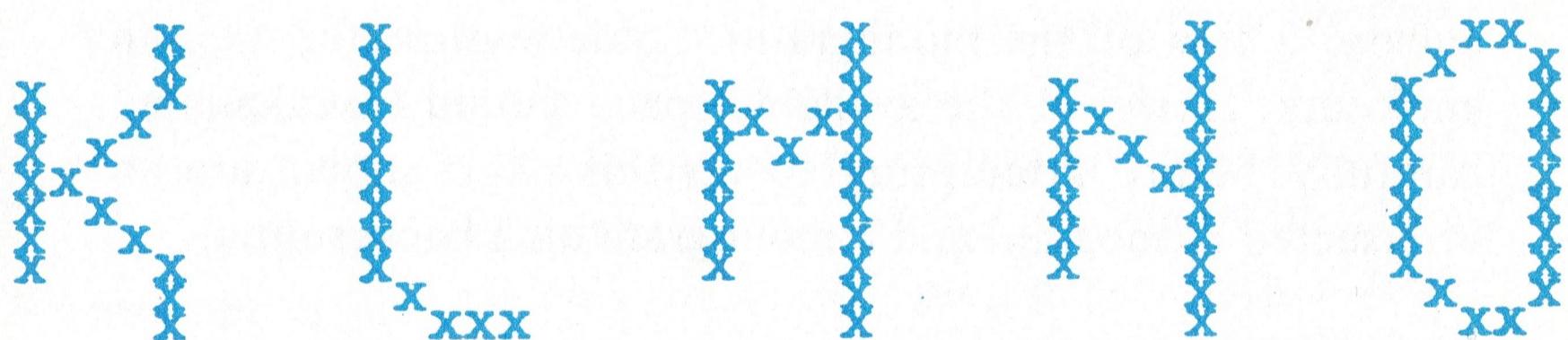
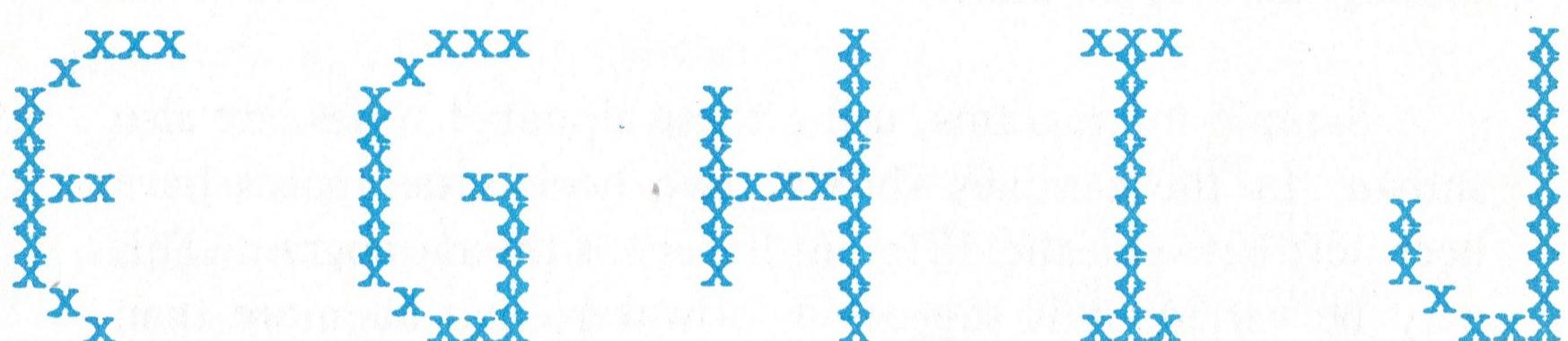
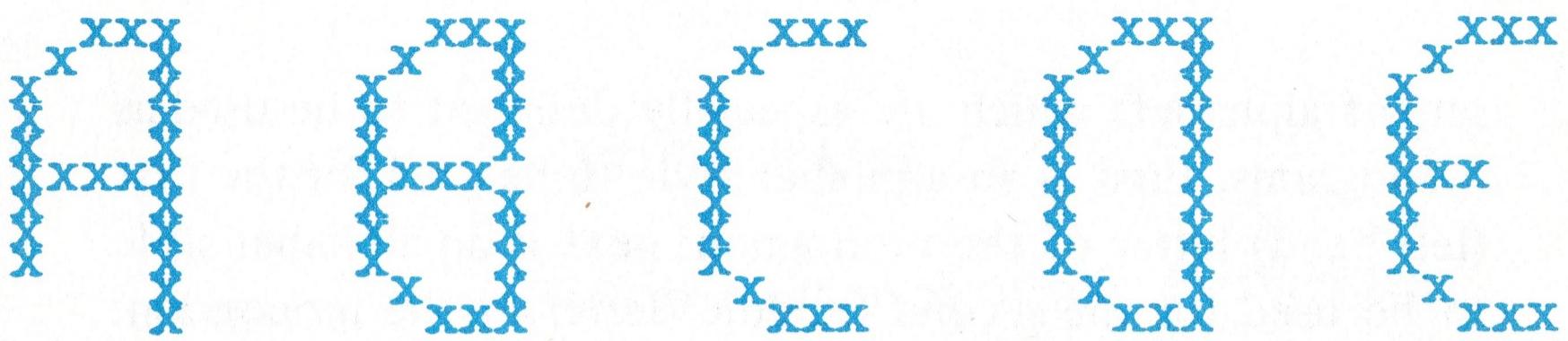
If monograms are to be used on wearing apparel or linens, the initials must be worked out on the typewriter first and then used as a guide in doing the needlework. Another method is also available: After the monogram is worked out on the typewriter, an exact copy of this is made by inserting into the typewriter two sheets of typing paper, with a sheet of soft carbon between them — and with the *carbon side up*. A carbon impression of the *reverse* of the monogram will appear on the back of the top sheet. Place this sheet on the material you are going to monogram (both on a hard, smooth surface) with the carbon impression against the cloth. Cover the whole monogram with pencil strokes — both up-and-down and crosswise. The monogram will then be transferred to the cloth. With care, you can use the paper several times.

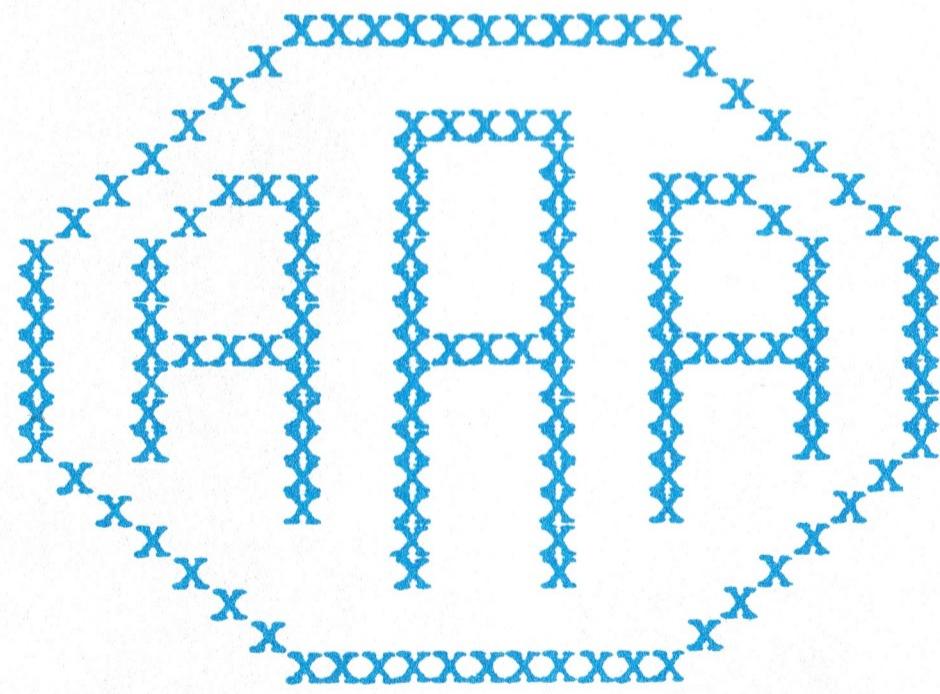
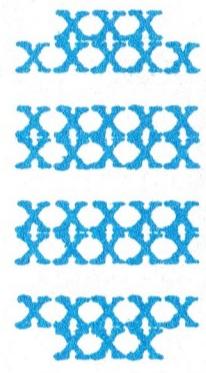
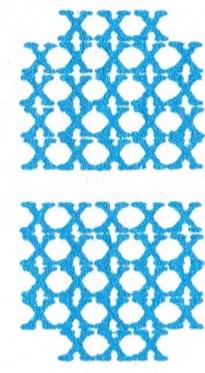
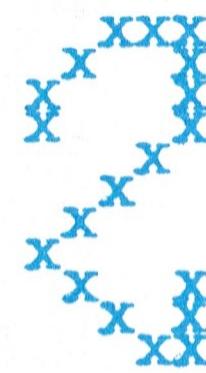
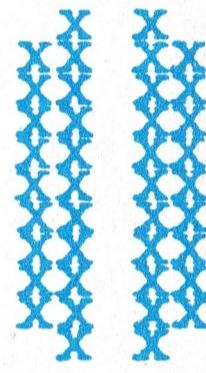
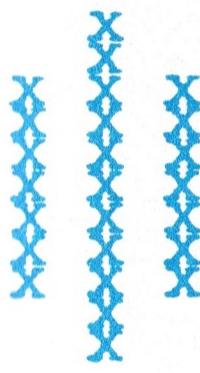
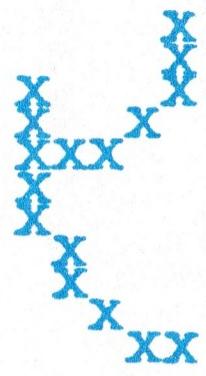
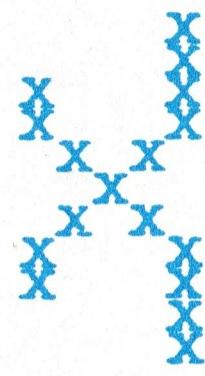
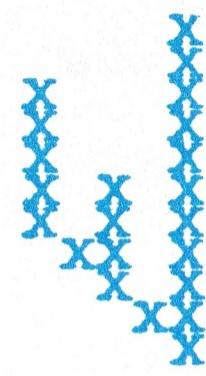
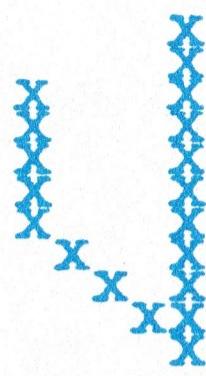
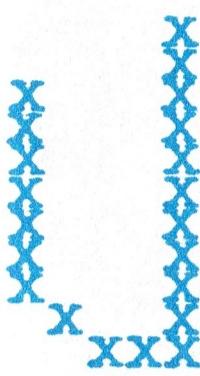
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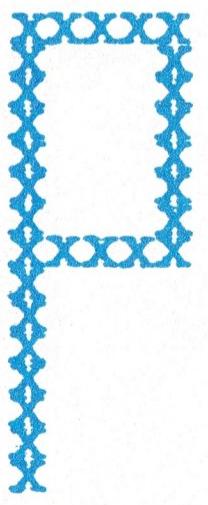
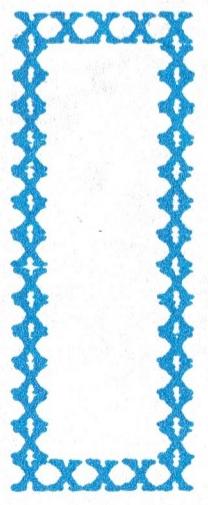
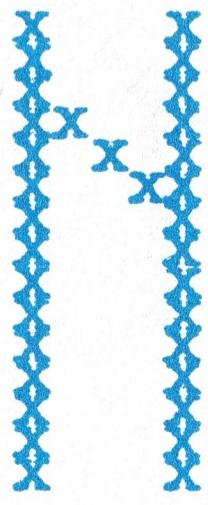
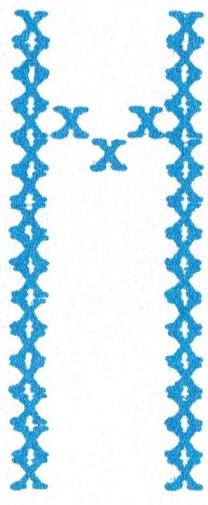
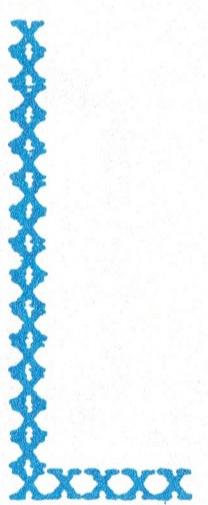
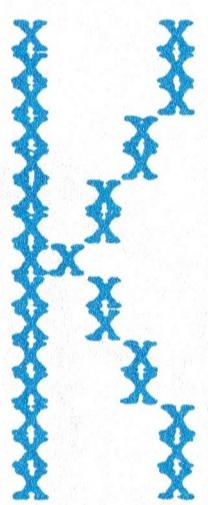
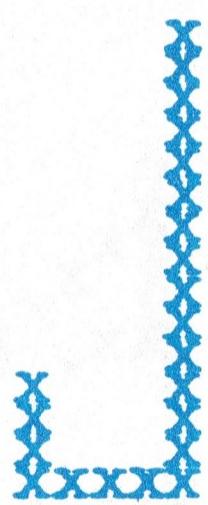
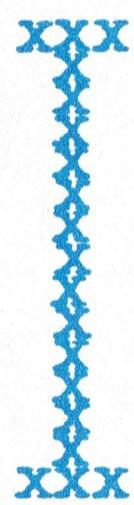
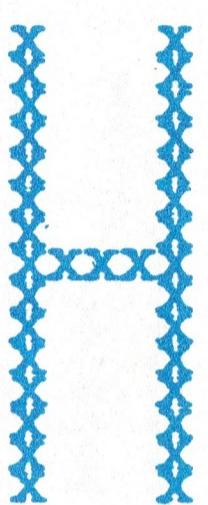
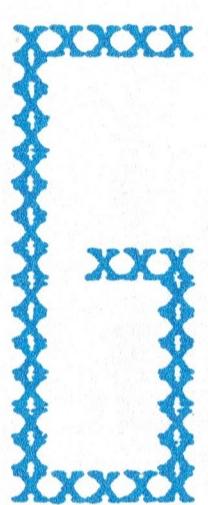
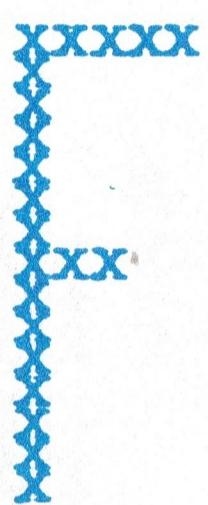
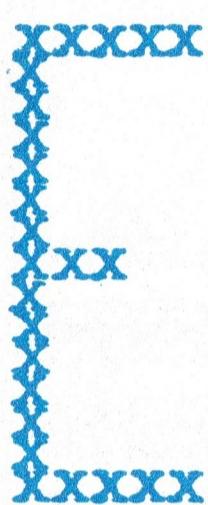
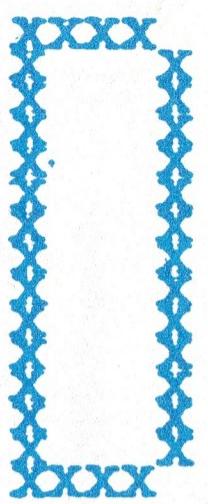
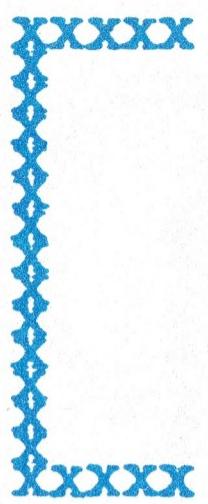
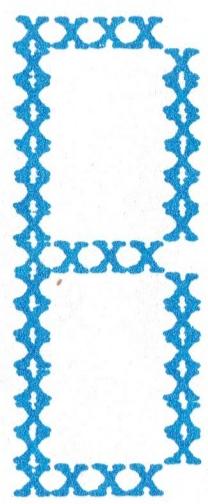
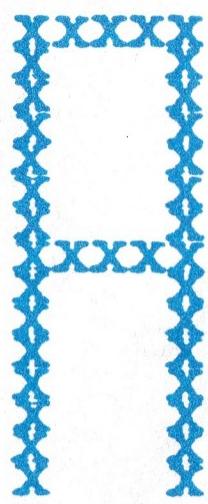
sets of alphabets which are especially designed to be used as monograms. First is an alphabet style to be used for the first (left-hand) letter of the monogram; next is an alphabet style to be used for the second (middle) letter of the monogram; and finally is an alphabet style to be used for the third (right-hand) letter of the monogram. These alphabets are so arranged that, if it is desired, the middle letter of the monogram may be omitted.

Sample monograms, using these alphabet styles, are also shown. In the samples shown, two horizontal spaces have been left between the different letters of the monogram. This may be varied; it is suggested, however, that no more than four horizontal spaces between letters be used, since this will detract from the compactness of the monogram.

Note that an octagon-shaped figure has been used to enclose a few of the monograms. Some may prefer such an enclosure. However, the available space should be calculated carefully before attempting to do this. Also shown are an intersected monogram and a monogram on a background.







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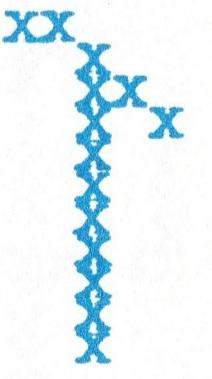
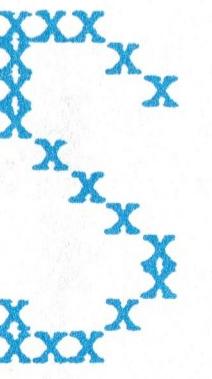
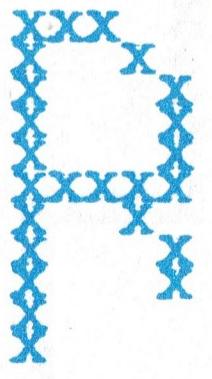
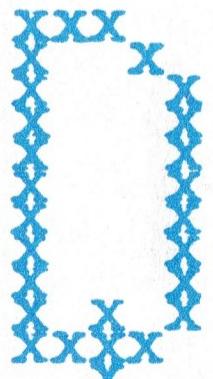
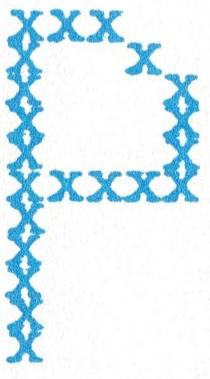
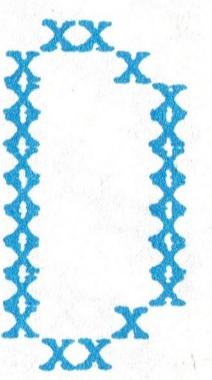
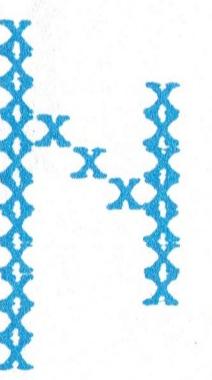
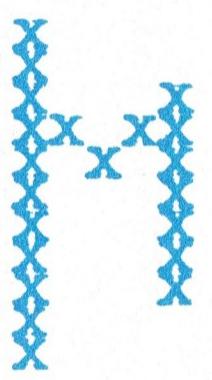
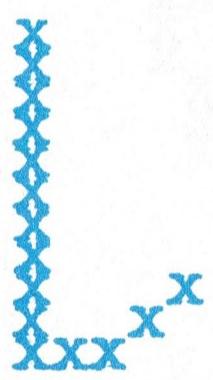
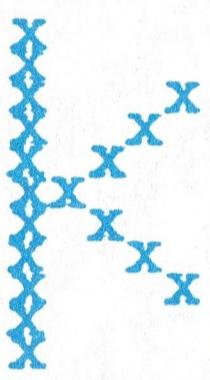
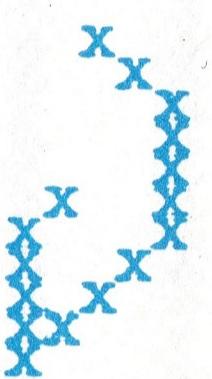
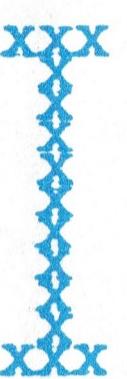
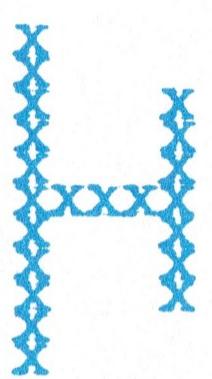
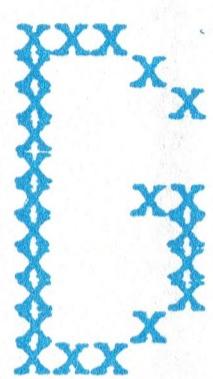
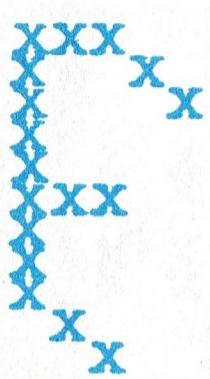
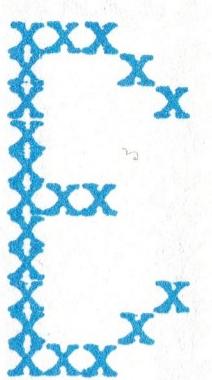
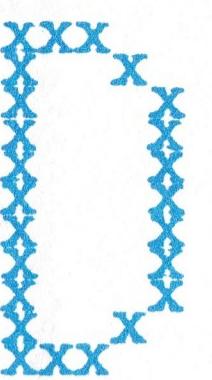
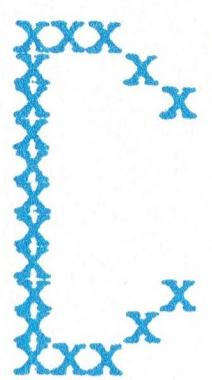
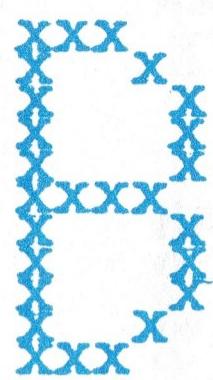
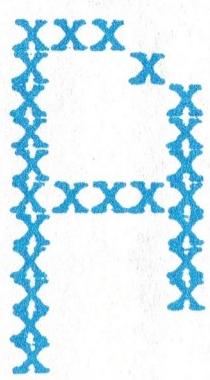
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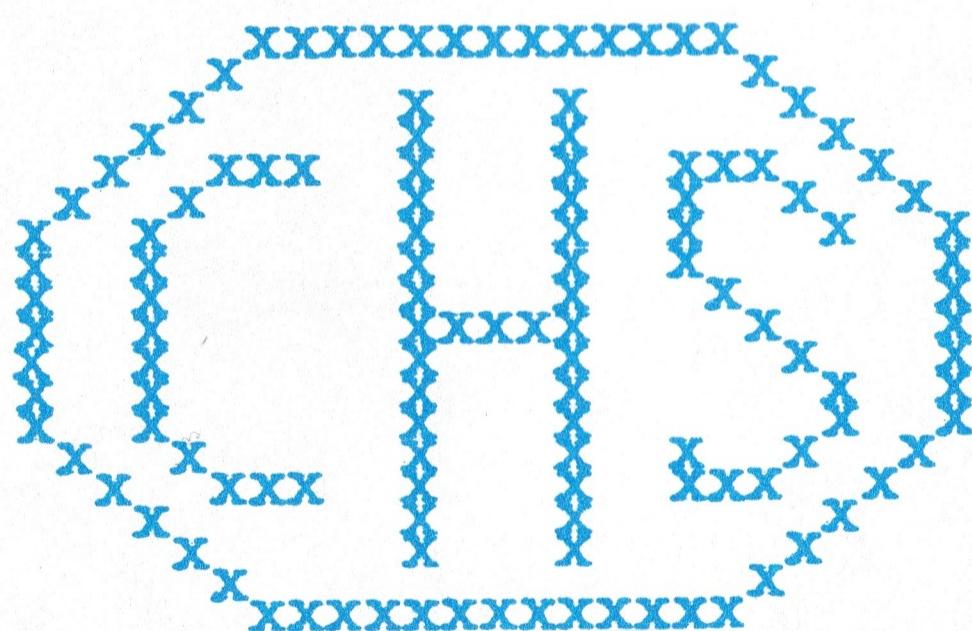
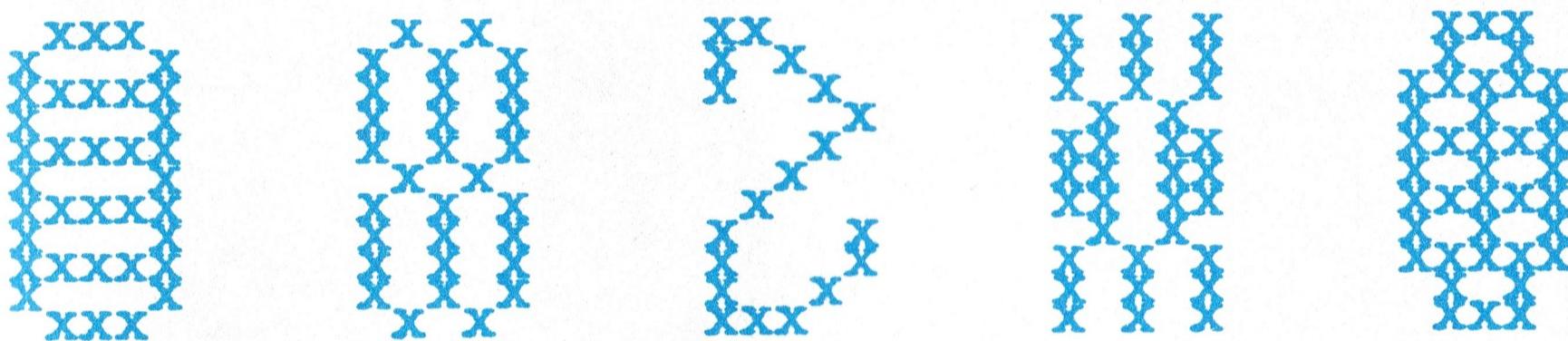
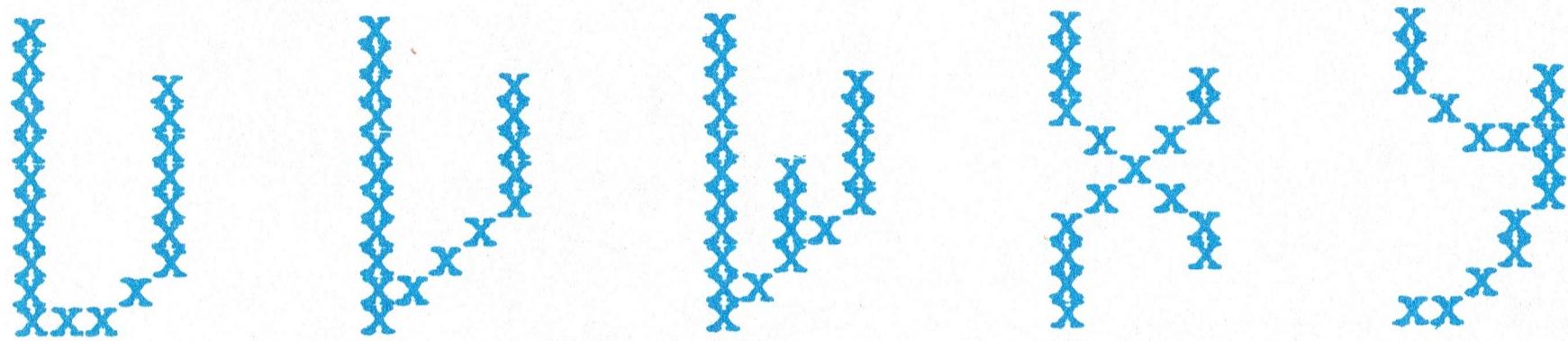
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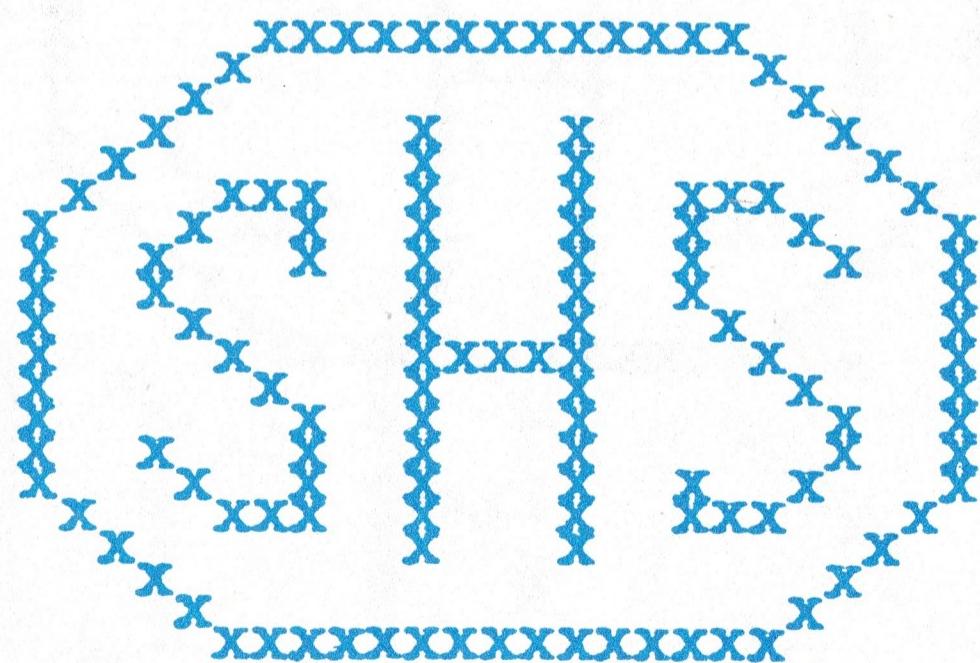
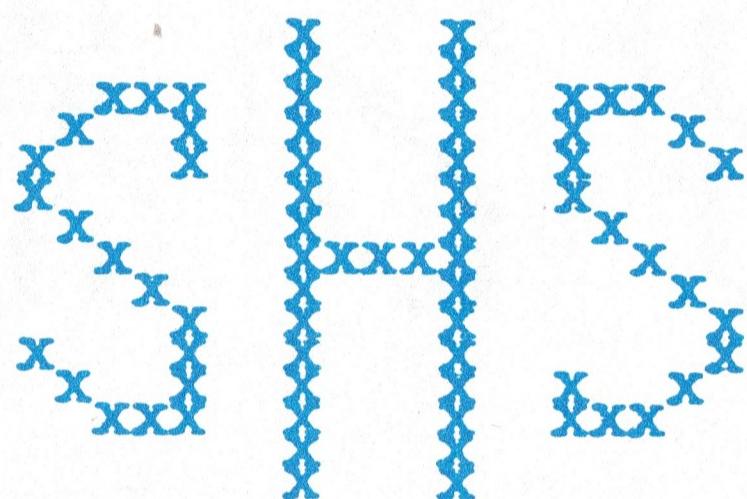
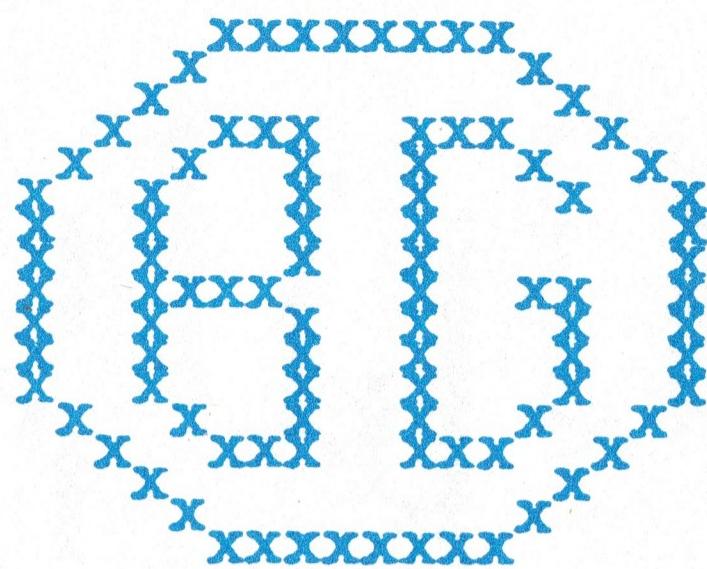
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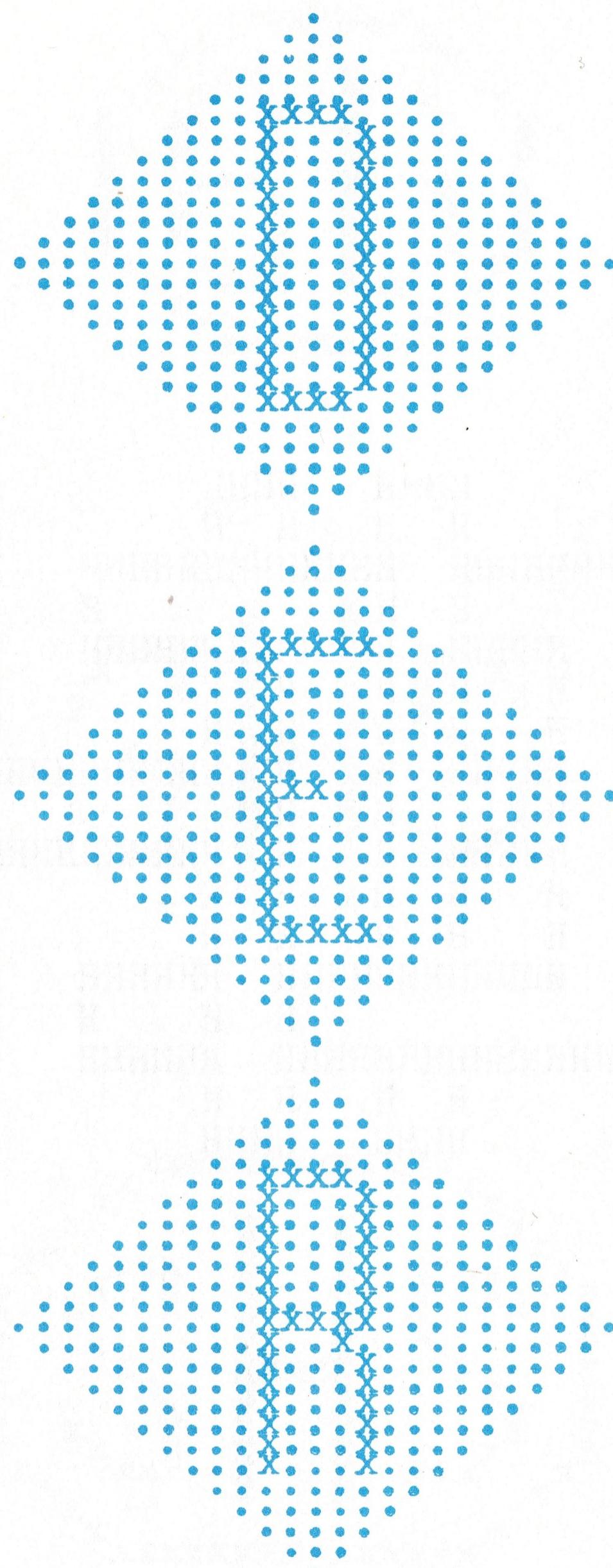
H D H







HHHH	HHHH	HHHH	HHHH
H H	H H	H H	H H
H H	HHHHHHHH	HHHHHHHHHHHH	H H
H H	H H	H	H H
H H	H HHHH	HHHHHHHHHHHH	H H
H H	H H	H H	H H
H H	H H	H H	H H
H HHHH	H HHHH	H H	HHHHHHHHHH
H H	H H	H H	H
H HHHH	H HHHH	H H	HHHHHHHHHH
H H	H H	H H	H H
H H	H H	H H	H H
H H	H H	H H	H H
H H	H HHHHHHHHHH	H HHHH	H H
H H	H	H H	H H
HHHH	HHHH	HHHH	HHHH



CROSS-STITCH DESIGNS

Uses. The name "cross-stitch," when referring to typewriter art, is just a convenient term to use for designs constructed in a manner which makes it easy to identify all of the letters and characters that went into the design. This is in contrast to the type of design where one or more characters are superimposed for the purpose of shading the design, but where it is often difficult (if not impossible) to determine the characters used and the number of each. It is also possible to shade when typing cross-stitch designs, the techniques of which are discussed in the paragraph headed "Construction."

Cross-stitch designs — whether they are shaded or otherwise constructed — may be used for almost any purpose for which one would use pen-and-ink designs or paint-and-brush designs. If constructed neatly and carefully, they are pleasing to the eye and give a most unusual effect.

Construction. Basically, there are three main kinds of cross-stitch designs made on the typewriter: the silhouette type (usually a solid design, made with but one letter or character); the outline type (usually only the essential features of the design show; may be made with one or more letters or characters); the shaded type (usually shading is accomplished by varying the letters or characters, varying the spacing, varying the color of the ribbon, or any combination of these). Samples of all three of these types are shown on the following pages, but since the shading technique is a bit more involved, a brief discussion of it follows.

To get *shading*, we must get *contrast* by one of the several means mentioned in the preceding paragraph. Note below how we get contrast by varying the letters or characters:

:::::::::::::::::::NNNNNNNNNNNNNNNNNNNN
:::::::::::::::::::NNNNNNNNNNNNNNNNNNNN
:::::::::::::::::::NNNNNNNNNNNNNNNNNNNN
:::::::::::::::::::NNNNNNNNNNNNNNNNNNNN
:::::::::::::::::::NNNNNNNNNNNNNNNNNNNN
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The typist can apply the above technique almost indefinitely by experimentation and ingenuity. Several samples of shaded designs using the above technique are shown.

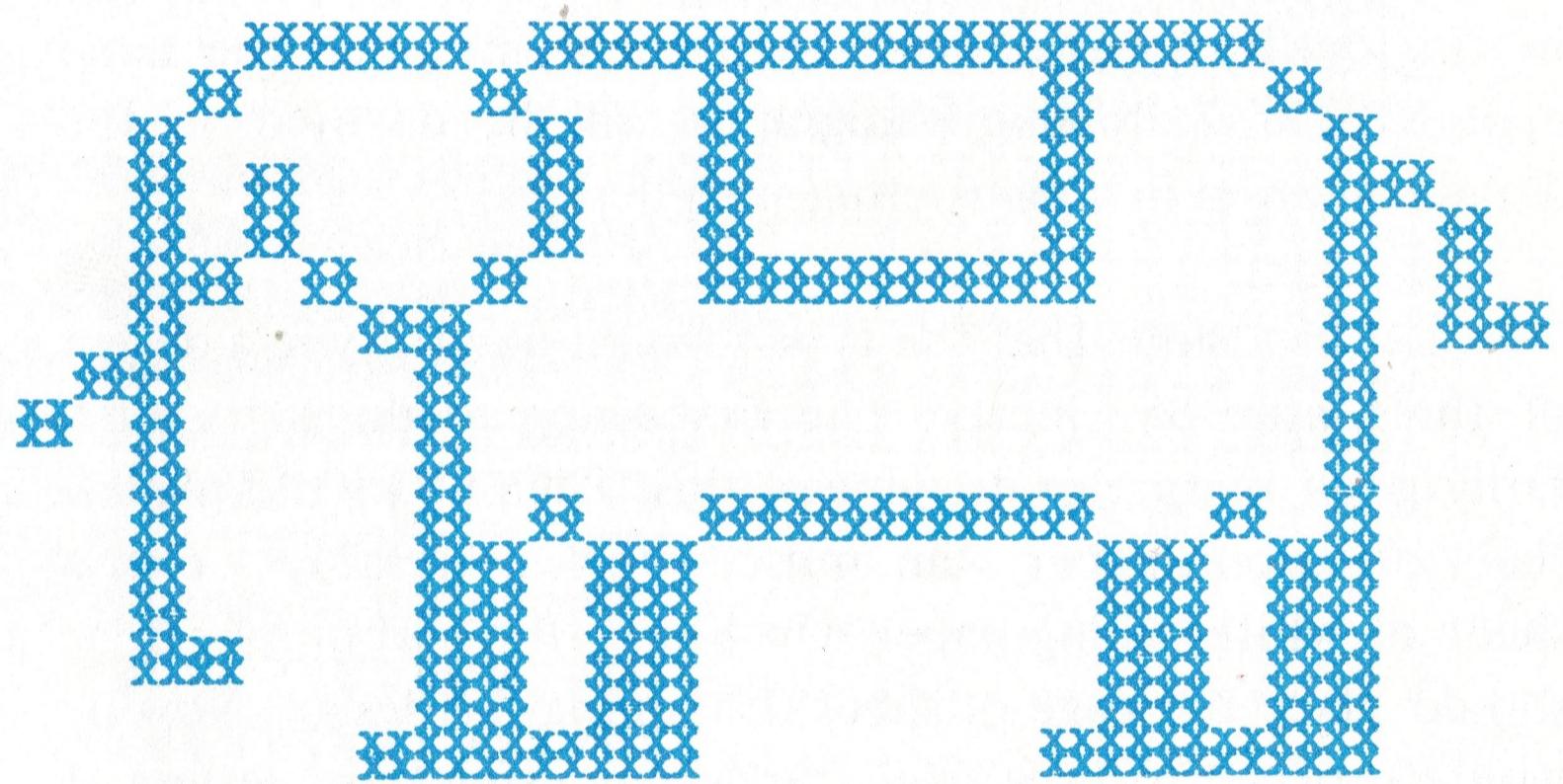
Since this book is printed in one color only, no contrast examples of varying the color of the ribbon will be shown. However, it must be noted that this technique is used by

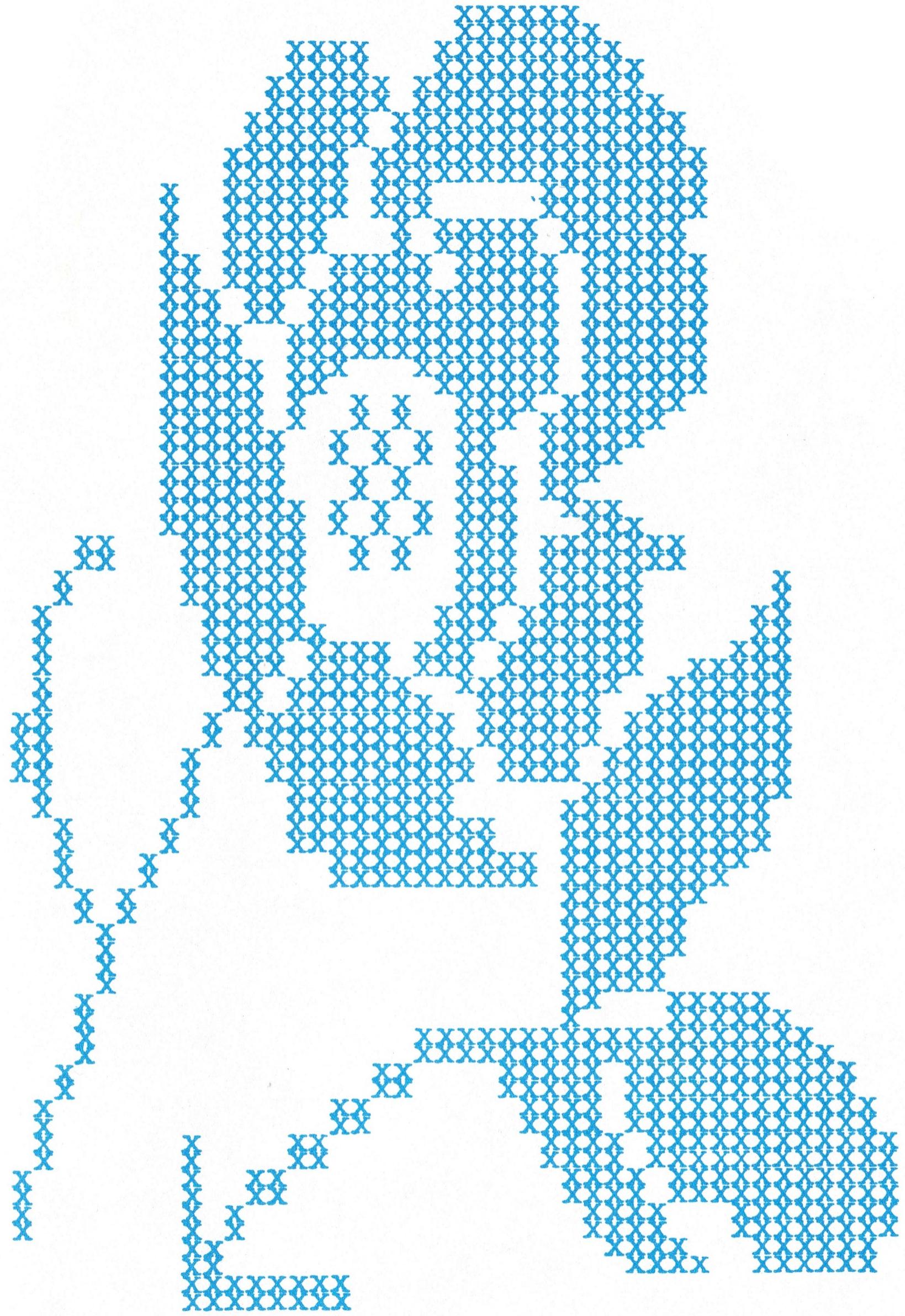
many typists with quite excellent results. In addition to the usual red-and-black bichromatic ribbon available (which, incidentally, shows good contrast), other bichromatic ribbons such as green-and-brown, red-and-blue, and red-and-purple may be had. Ribbons in other colors are also available.

Until the typewriter artist becomes proficient at shaded designs, it is suggested that he confine his designing to the silhouette-type design which, as previously indicated, is usually a solid design, made with but one letter or character; or the outline-type design, constructed in much the same manner. The following paragraphs will be devoted to the details involved in constructing such designs.

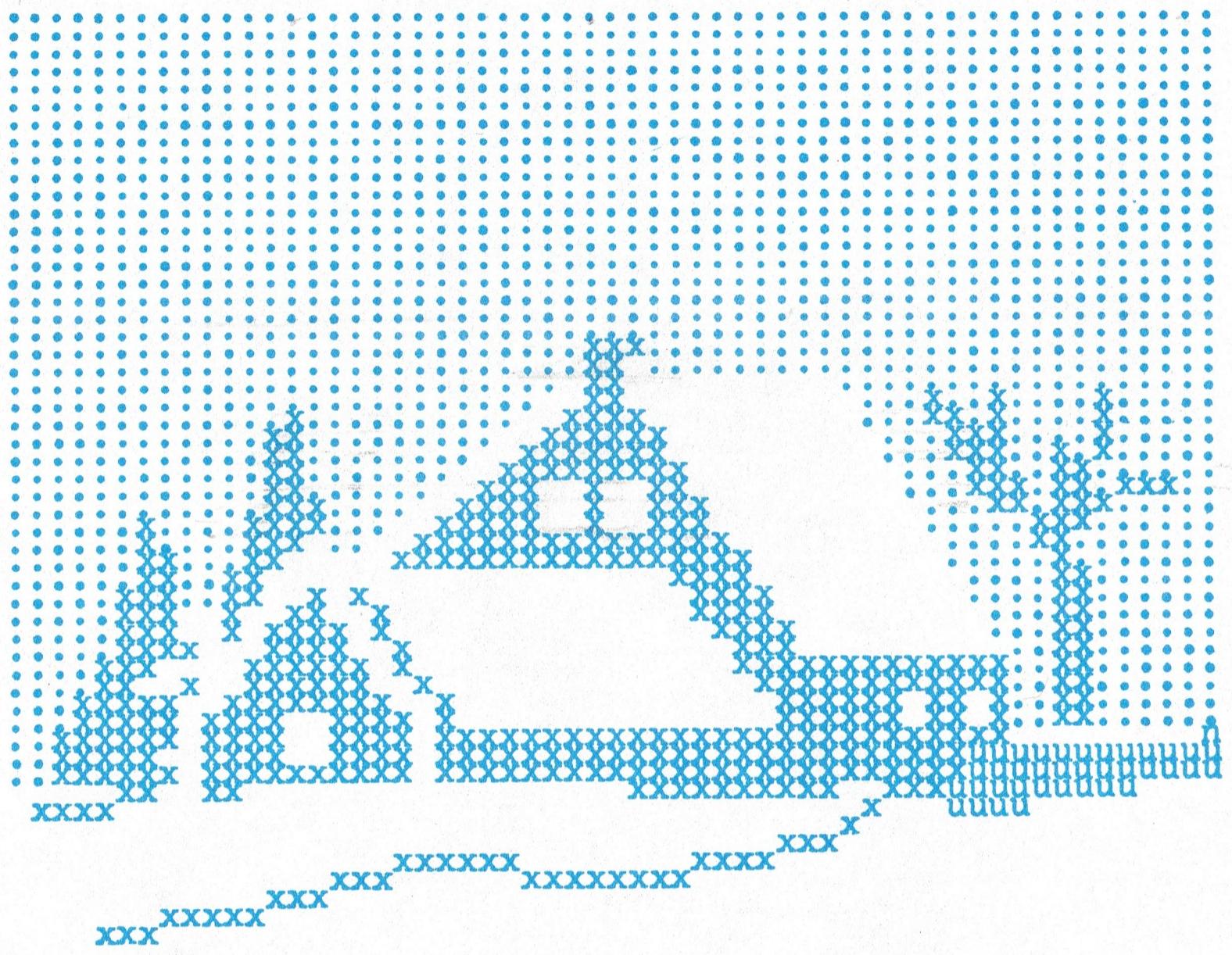
Let us assume that the typist would like to type a design of the Statue of Liberty. The first thing to do is to get a fairly good picture or drawing of this. Then he should place a sheet of carbon paper — an unused sheet, preferably — over a sheet of white typing paper. On top of the carbon paper he should place the page or sheet containing the design. Now he would proceed to type *over* the design, using those letters or characters which will give the best effect (perhaps the X, \$, O, or %). Now he should remove the carbon paper and the clean sheet of paper will have on it a carbon copy of the design. If he wishes to have an original instead of the carbon copy, it will be a relatively easy matter to copy it from the carbon.

It is not usually advisable to proceed upon the construction of a design without careful planning. This may take time, but the result will be worth every bit of the time and effort expended.





The image shows a diamond-shaped pattern centered on a light gray background. The pattern is formed by two sets of nested loops of characters. The inner loop consists of colons (':') and the outer loop consists of 'X' characters. The pattern is perfectly symmetrical along both horizontal and vertical axes.



CUT-OUT DESIGNS

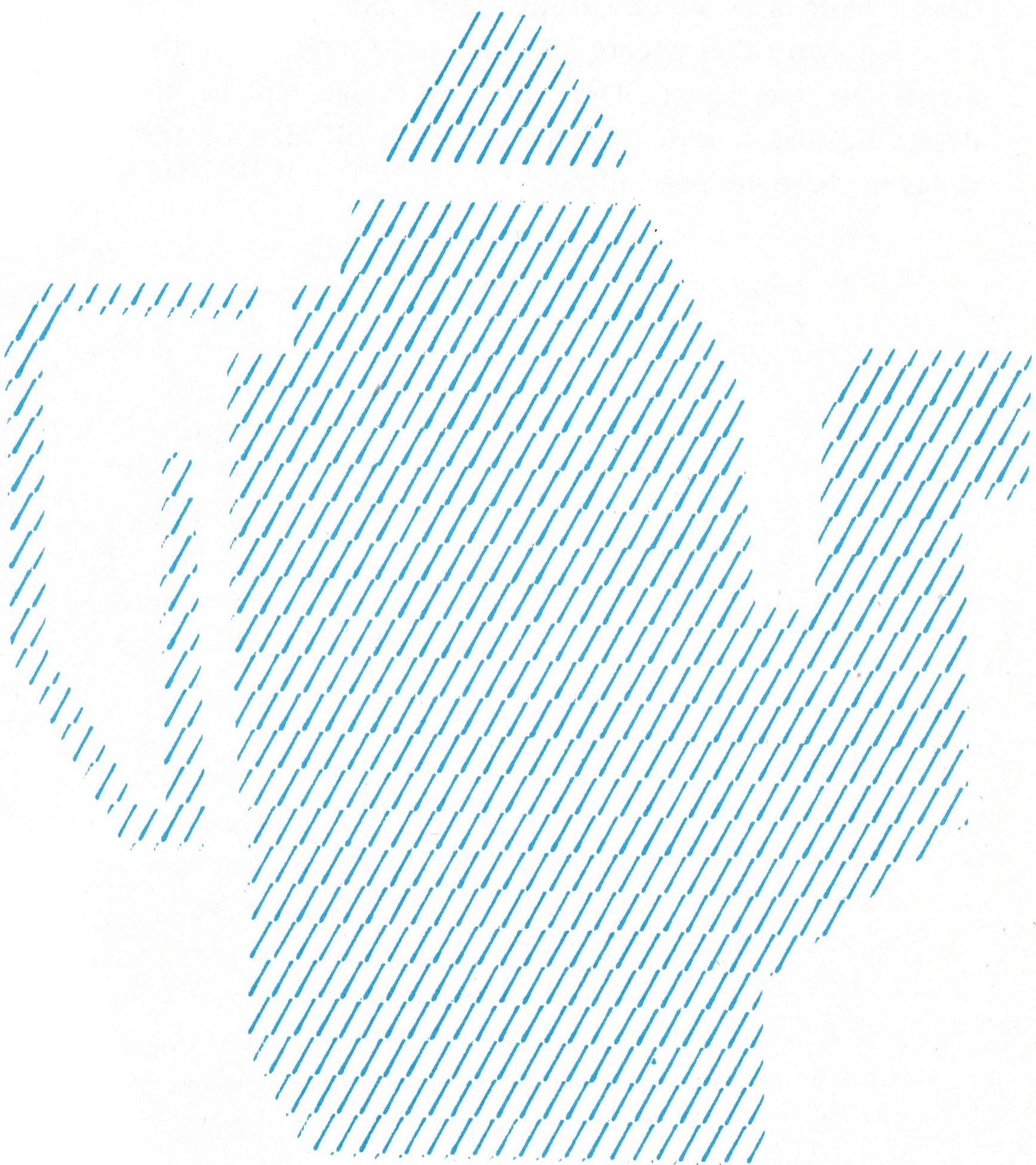
These are stencil-type designs. They are fairly easy to construct and can be quite effective. It is the best way to construct a typewritten design in a hurry.

Uses. These designs may be used with the following, either by themselves or in combination with regular (not cut-out) designs:

1. Greeting cards
2. Programs
3. Bulletin board notices
4. Portraits
5. Silhouettes
6. Attention-getting lettering

Construction. First, draw in outline form the design, object, or character you wish to type. Then cut out this design by means of a scissors or a razor blade. This makes a stencil, or pattern, out of the sheet of paper. This pattern is then placed over a sheet of plain paper. These two sheets are then inserted into the typewriter and “filled in” with a letter or a character. Be certain that you start one vertical line *above* the pattern and end one vertical line *below* the pattern; also, start typing one horizontal space to the left of the pattern and end typing one horizontal space to the right of the pattern. It is suggested that capital letters be used (or other full-space characters, such as the “\$”) until one becomes adept at the use of the variable line spacer; then, small letters may be used.

A variation of this cut-out method is to cut out the design from a sheet of carbon paper and insert the carbon between two other sheets of paper and then type all the way across the top sheet. The resulting design will be a white design against a dark background. One of each of the two types of these designs follows.



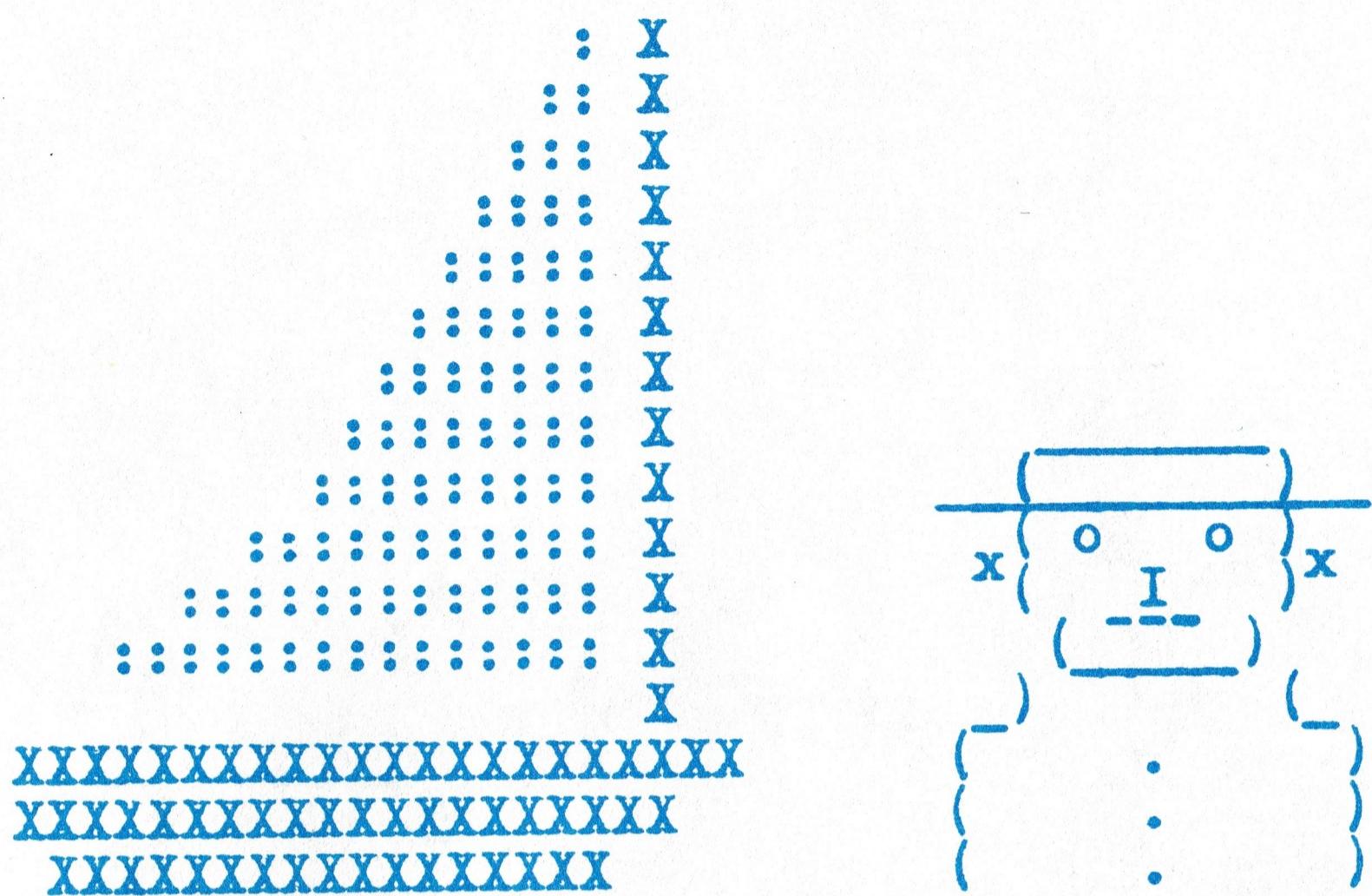
CARTOON-TYPE DESIGNS

Perhaps a good definition of a cartoon-type design is one which can be drawn on the typewriter by a typist who just sits down at the machine and decides to make a typewritten sketch. This may be of any object or person — perhaps even a caricature — and type this design without any (or very little) planning whatsoever. The design so obtained is usually merely suggestive; it need not necessarily be accurate or in proportion.

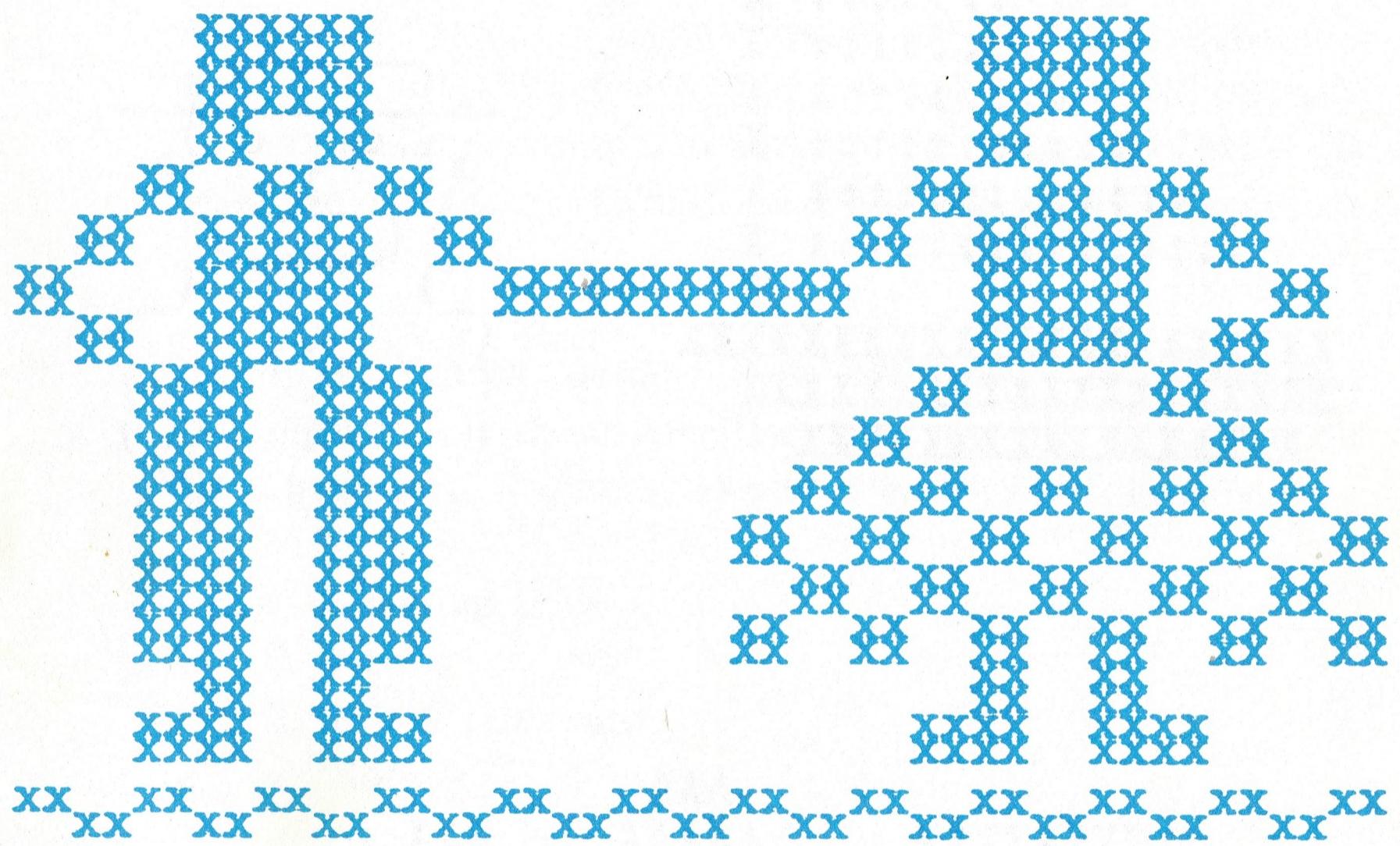
Uses. These designs best illustrate advertisements (whether or not these advertisements are entirely drawn on the typewriter). They may also be used for the following:

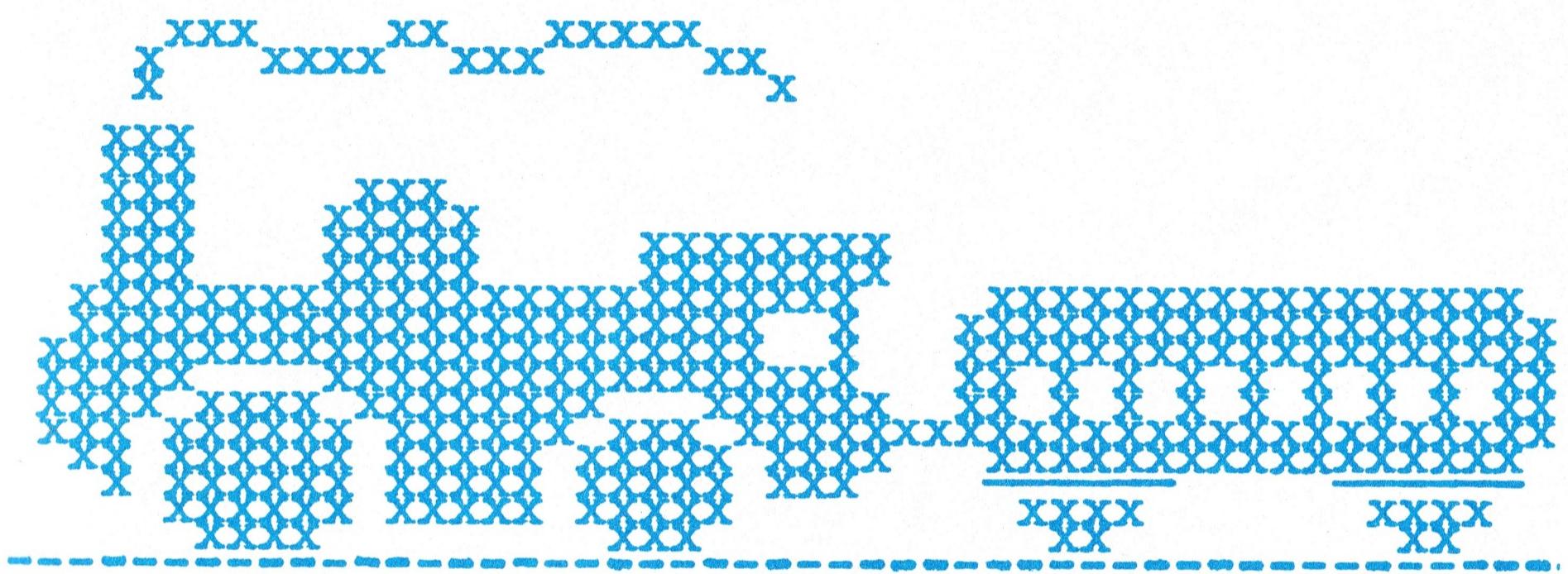
1. Greeting cards
2. Menus
3. Bridge tally cards
4. Notices

Construction. Here, again, there is no set pattern. You actually draw the design as you go along. When drawing a cartoon-type face, use diagonals or parentheses for the hair; “x,” “?,” or “%” for the ears; “I” or apostrophe for the nose; the period or “o” for the eyes. (Actually type the period over the “o” for best effect, or use either one.) Note the designs on the following pages.



	AAA	
XXXXXXX	AAAAA	XXX
XX: : : : XX	AAAAA	XXX 0000
XX: : : : XX	AAA	XXX 0000
XX: : : : XXXXXXXXXXXXXXXXXXXXXXX000		
XXXXXXXXXXXXXXXXXXXXXXXXXXXXXX		
XXXXXXXXXXXXXXXXXXXXXXXXXXXXXX		
XXX MMM XXXXXXXXXXXXXXXXX		
XX MMMMMMM XXXXXXXXXXXXXXXXX		
MMMMMMMI III		MM X
MMMMMM	IIIIIIIIIMMM	XXX
MMM		MM XXXXX





SILHOUETTES

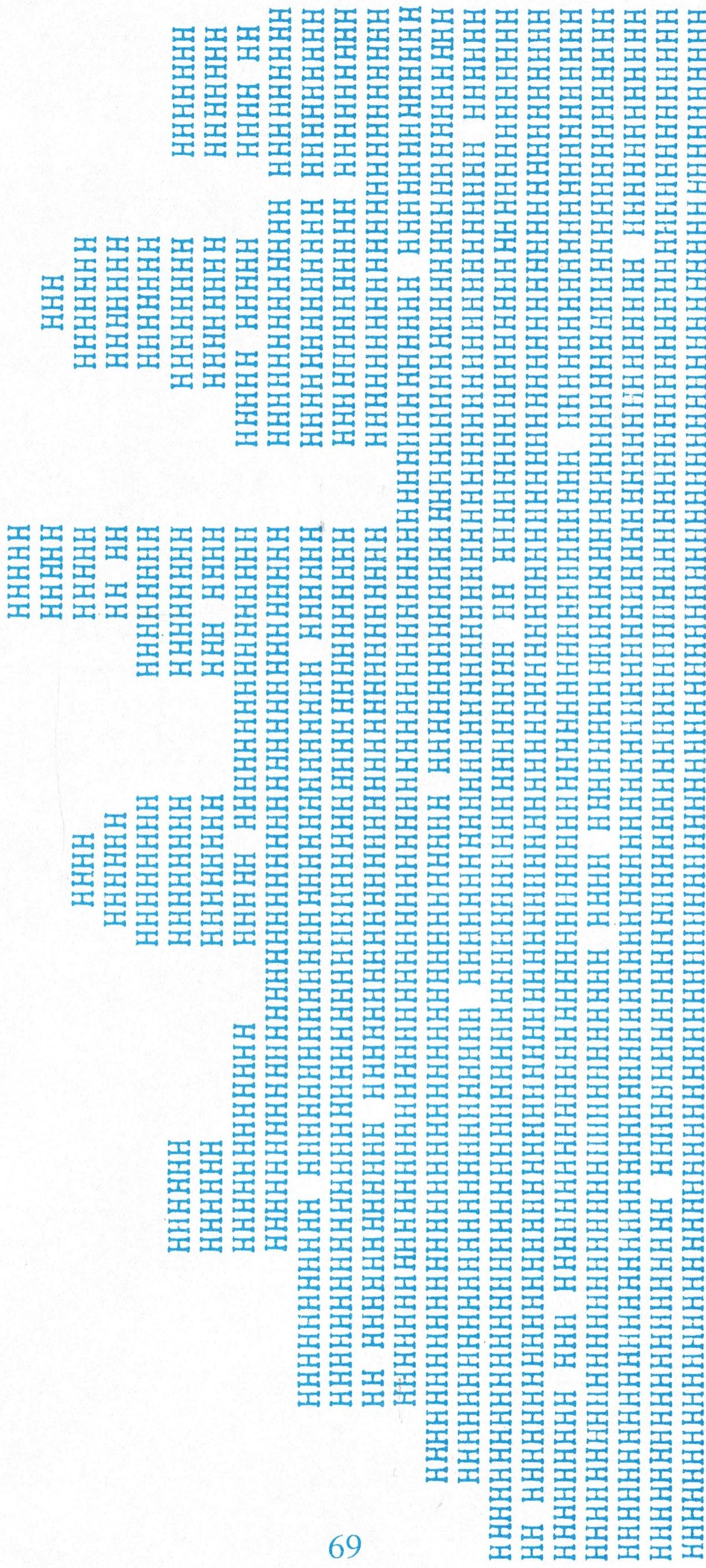
It is extremely fascinating to make silhouettes on the typewriter — and one has a rather wide range of subjects from which to choose. Almost everything — from a portrait to a tree — can be typed in silhouette style. Animals, birds, flowers are but several of the many possibilities.

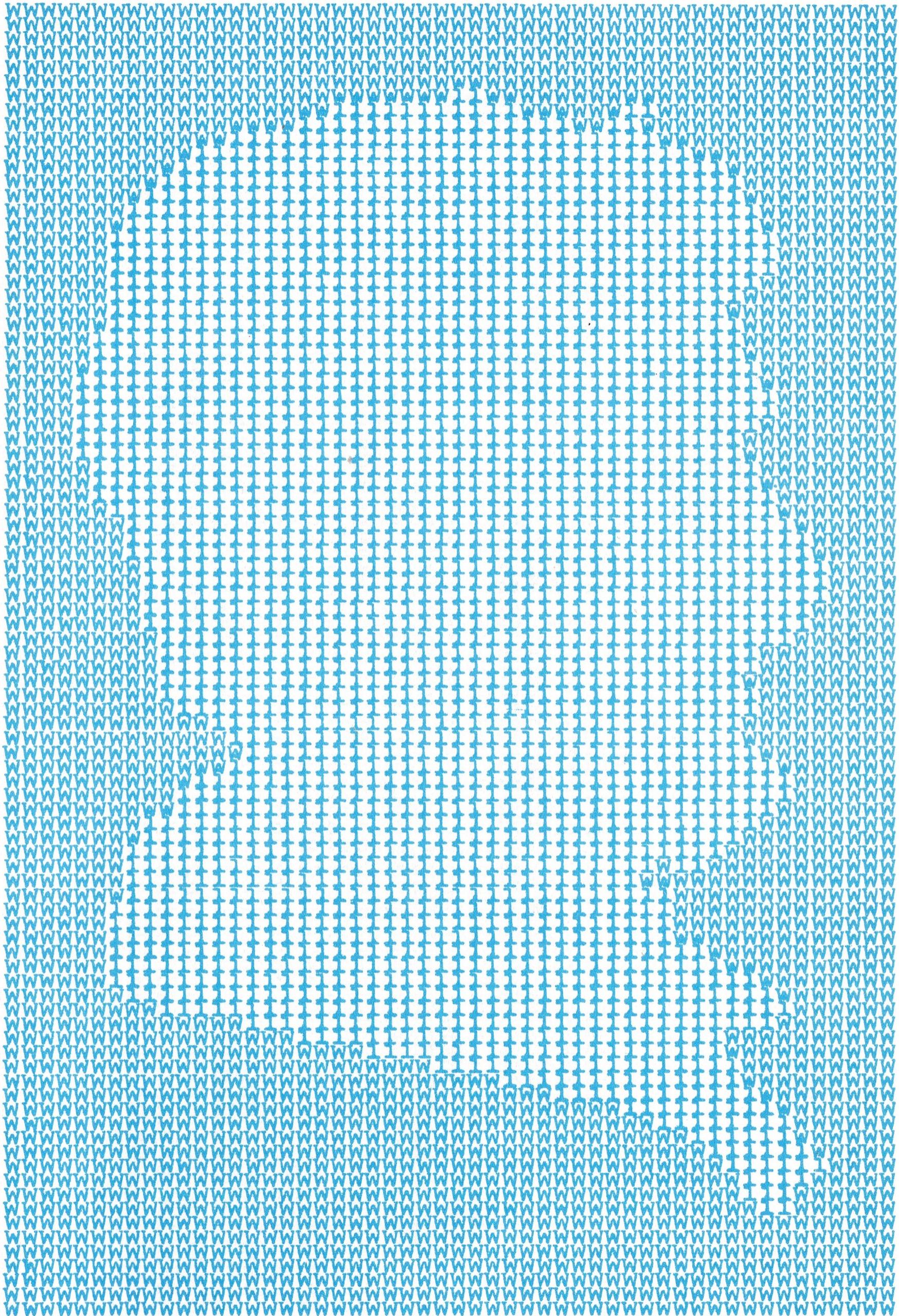
Uses. Silhouette-type designs may be used most effectively in typing:

1. Greeting cards
2. Letterheads
3. Menus
4. Dance programs
5. Cover pages

Construction. No special skill is necessary. Once the type of design wanted is determined, the typist then copies, traces, or sketches it on a sheet of paper — very lightly. Over this pencil drawing, following its lines, he fills in with “x’s” or some other letter. If the pencil outline is too heavy and shows underneath the typing, the design may be retyped, using the first-typed copy as a guide. After sufficient practice, it is possible to type silhouettes without resorting to pencil guidelines. In addition to the “x,” the following letters and/or characters may be used: c, e, i, m, n, o, s, u, v, y, #, \$, %, &, @, and c.

The image shows a large grid of blue 'X' characters on a white background. The grid is composed of several rows of 'X's, with each row containing one less 'X' than the row above it. This creates a downward-pointing triangle shape that tapers to the right. The 'X's are rendered in a light blue color and are set against a plain white background.





PORTRAITS

Probably one of the most interesting, and yet most difficult, subdivisions of typewriter art is that of portrait typing. Its difficulty consists not only in making sure that the typed portrait is a good likeness of the original photograph, but in choosing the best technique of several which may be used.

Uses. Of course, the chief use of typed portraits is for display. However, because of its uniqueness, a typed portrait may be used, in one way or another, in the following categories:

1. Advertising
2. Letterheads
3. Programs
4. Menus
5. School yearbooks
6. School newspapers
7. Miscellaneous publications

If used in any one of the above categories, the typed portrait is an excellent attention-getting device.

The author has known a number of typists, who have become so adept at this phase of art typing that they receive frequent requests from individuals to type their portraits. Fee for "painting" a portrait on the typewriter may run from \$25 to \$100 or more, depending upon the artist's ability and the size of the portrait to be typed.

Construction. Perhaps the easiest style of portrait typing comes under the heading of "outline pictures." The best method of procedure is to draw the outline of the portrait in very light pencil lines on a sheet of paper. Insert this paper into the machine, and by following the pencil outline (typing over it so as to obscure it), the portrait is typed. The first portrait shown at the end of this discussion is typed in this manner.

The portraits that follow are, in order, the silhouette type, the shaded type (light and dark areas), and the shaded type (varying the letters). A brief discussion of each of these methods follows:

To type a light-and-dark area portrait, first determine the light and dark areas. Use an "X" or "\$" (or other fairly solid letter or character) for the dark areas and leave the light area *blank*. Portraits of this type of shading – all other shaded-type portraits should be held at a distance of six or more feet from the eyes for the best effect.

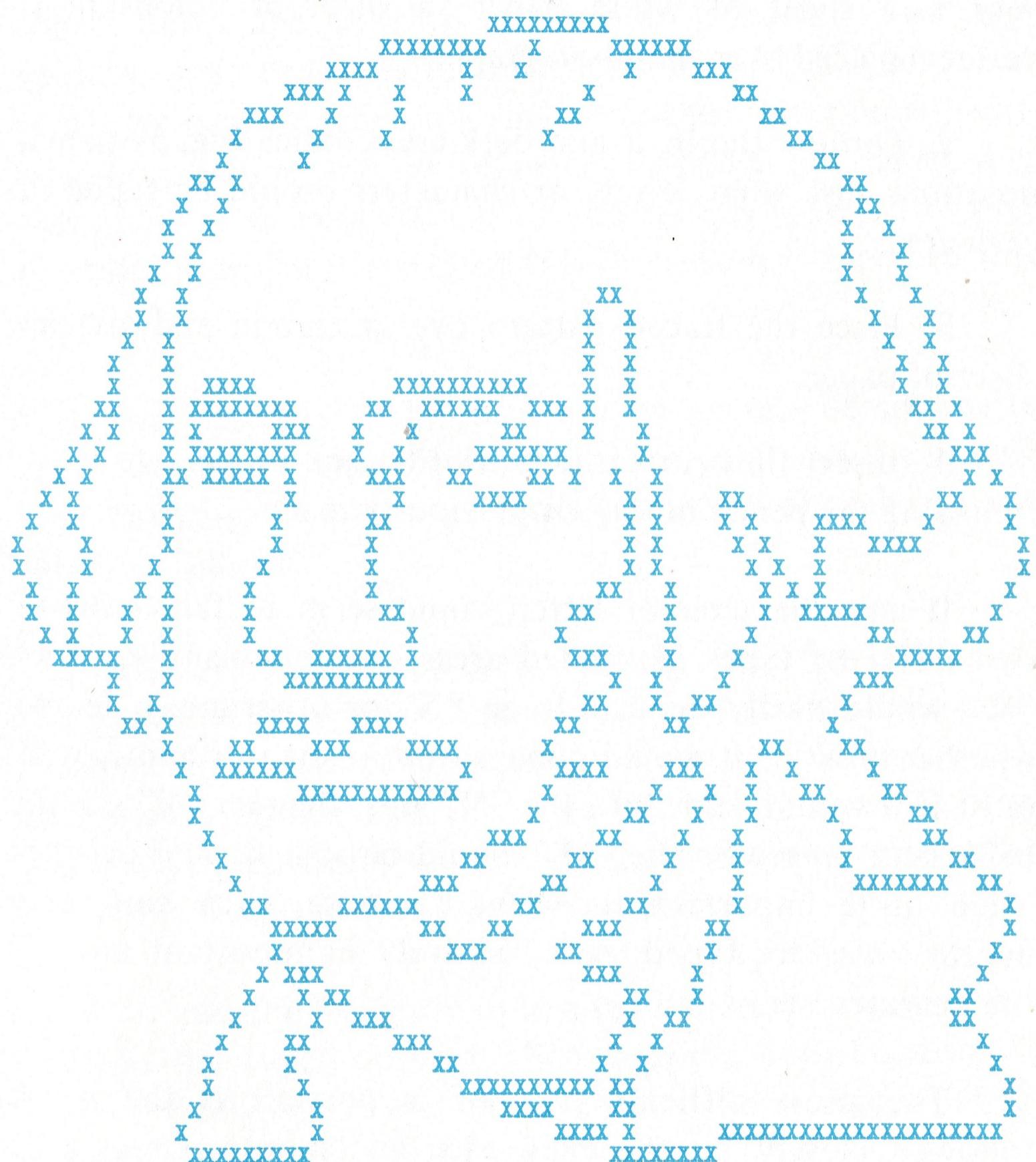
To add the background to a light-and-dark area portrait, reinsert the typed portrait, align carefully both horizontally and vertically, and type either a colon or a diagonal in the blank spaces.

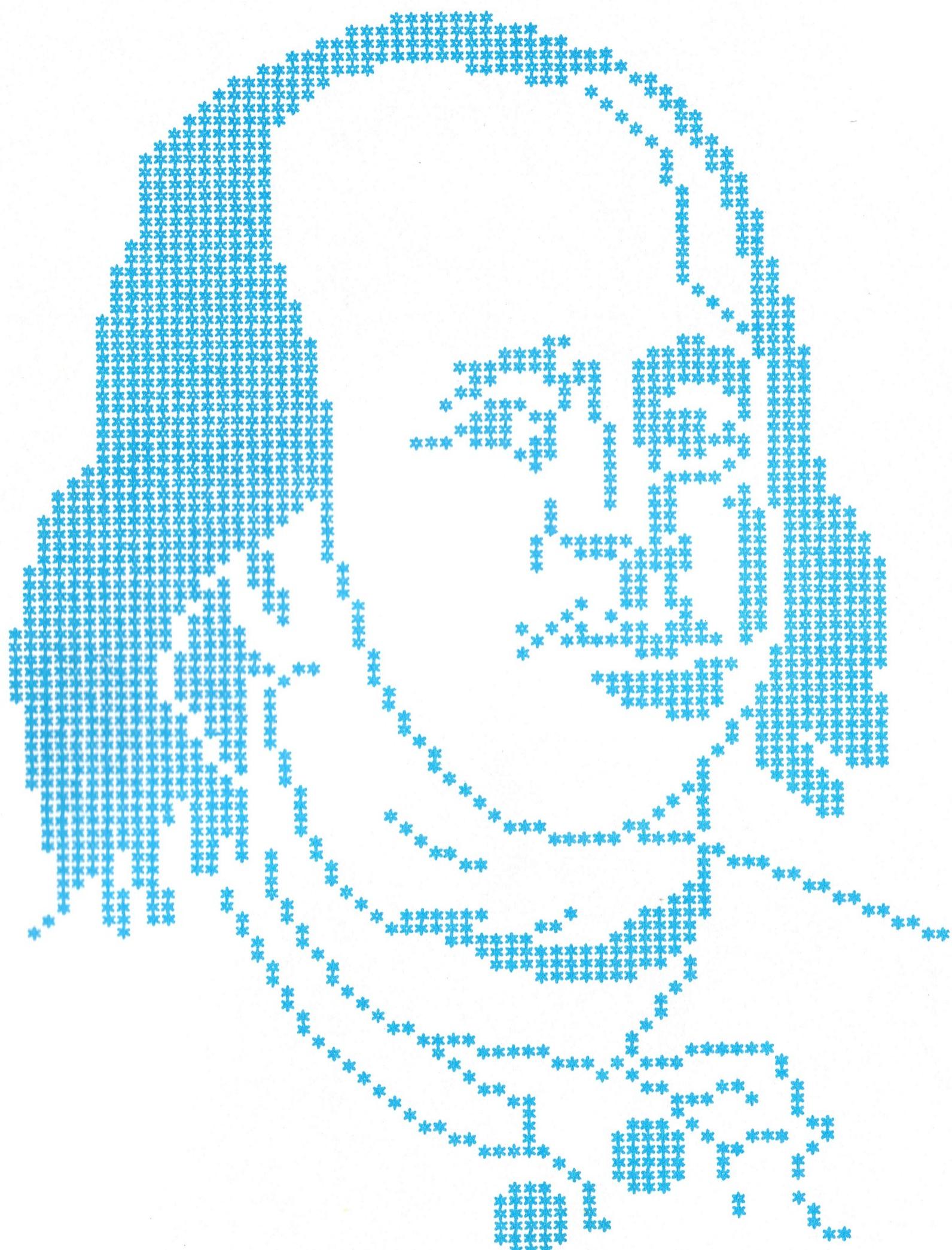
To type a shaded style of portrait by varying the letters, use the principles outlined in the construction of cross-stitch designs. In planning this type of portrait, it is also suggested that the following steps be followed:

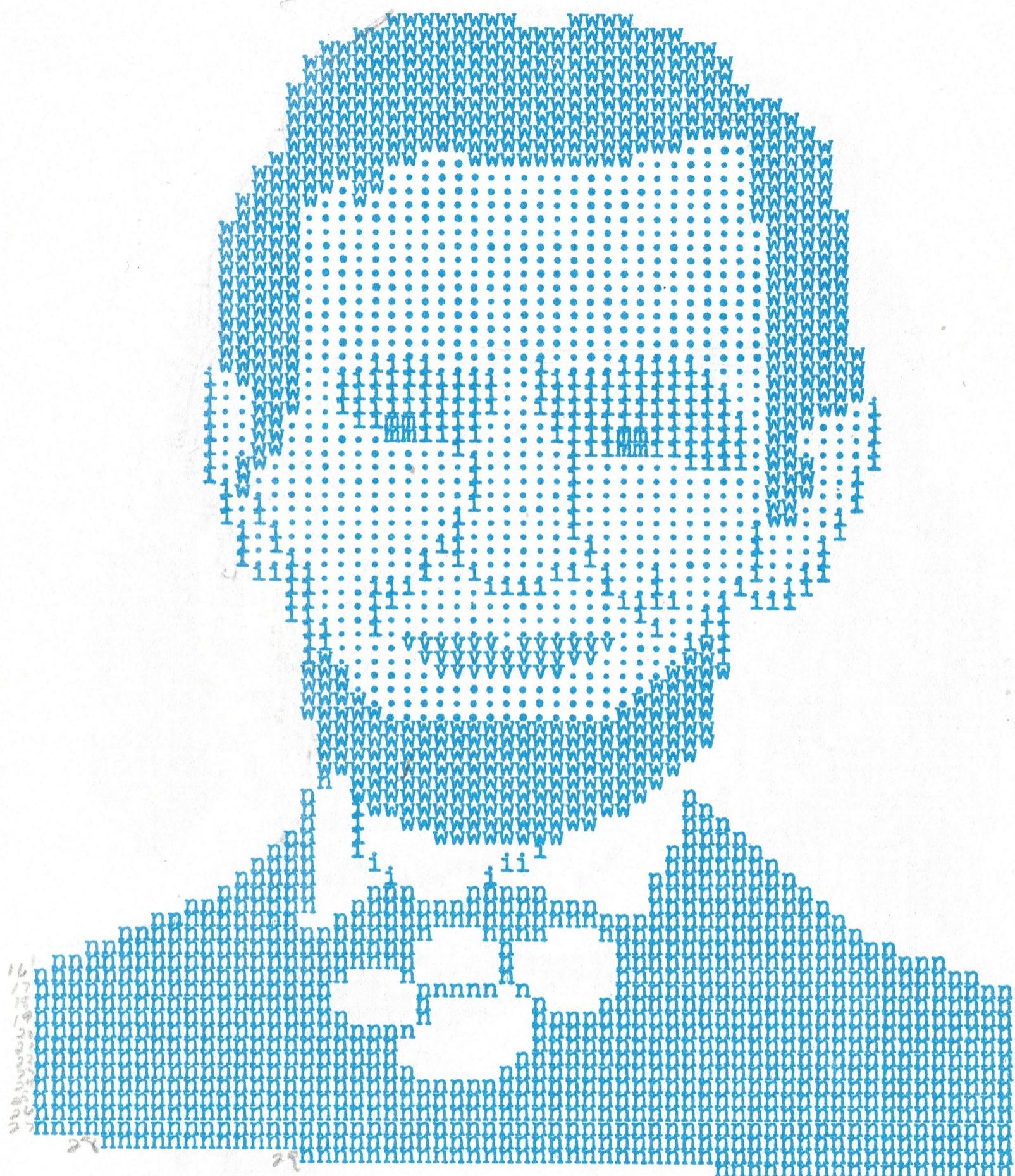
1. With a soft pencil, trace the outline of the face on a very thin sheet of white paper (a sheet of onionskin is perfect) placed over the photograph.
2. Outline the light and dark areas indicating, by pencil notations just what letters or characters should be typed in each area.
3. Place the traced pattern over a carbon and a clean sheet of paper.
4. Insert these into the typewriter and proceed to type, following the pencil notations previously made.

If any character or letter would seem to fall between two different types of shaded areas (as, for example, if an "M" would partly come into an "N" or other area), decide whether *most* of it would come into one area or another. If most if it would come into the "N" area, than an "N" should be struck; otherwise the "M" should be struck. This point is often quite important, as when the nose, eyes, ears, and mouth areas are typed; it is relatively unimportant around the hairline.

The most difficult part of a portrait is the nose, followed closely by the eyes, ears, and mouth. Great care should be taken (1) in penciling these areas in and (2) typing them.







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